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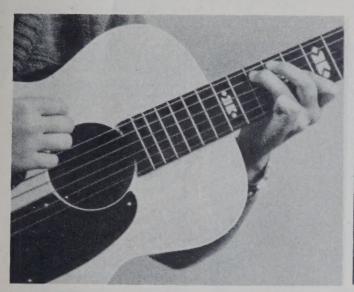
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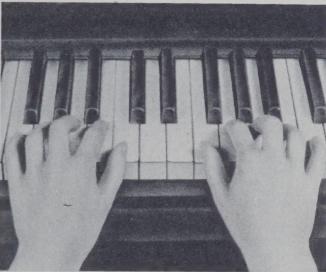
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LINDA RONSTADT — **QUALITY MATERIAL**

Instead Of The Usual Look At The Lady's Love Life, Her Music - In Depth - Is Discussed. by Jim Girard

HOTLINE

News About Patti's New LP; Grand Funk's Relationship With Frank Zappa; The Rush Of LPs For Christmas (Yes Already) And More...

JONATHAN RICHMAN -AMAZIN' SON

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Advertising Production/Bob Shaw • Joan Schwaller . Eileen Krugel

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HIT PARADER is published monthly by Charlton Publications, Inc., Charlton Bldg., Derby, Connecticut, 06418. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, Conn. under the act of March 3, 1879. Second Class Postage paid at Derby, Conn. ©Copyright 1976 Charlton Publications, Inc. All rights reserved. Printed in the U.S.A. Annual subscription \$7.50, 24 issues \$14.00. Subscription Manager: Anna Mae DeLuca. Volume 36, No. 151, Feb. 1977. Authorized for sale in the U.S., its possessions, territories and Canada only. Member of Audit Bureau of Circulations. Not responsible for unsolicited manuscript, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, Conn. 06418, and accompanied by stamped self-addressed envelope. NATIONAL ADVERTISING SALES DIRECTOR: Dilo, Inc. 114 East 32nd, New York, N.Y. 10016 (212-686-9050). WEST AND SOUTHWEST: Alan Lubetkin & Assoc. 2835 Bayshore Ave., Ventura, Calif. 93003 (805) 642-7767, (213) 346-7769. NASHVILLE: Rick Bolsom, 1719 West End, Bldg., Suite 313, Nast-ville, Tn. 37202 (615-329-2240). Postmaster: Please send form 3579 to Charlton Publications, Inc., Charlton Bldg., Derby, CT. 06418.

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READ ALL

Opinions

Dear Hit Parader,

I'd appreciate if you'd please print this letter. This is a comment on Pamela Miller's (October issue) response to, "A Pretty Girl is Like A Melody." I feel a woman's body on an album cover is BEAUTIFUL! I think you're pretty close - minded when you won't buy an album that has a woman displayed on the cover. A group does not always sell their albums for their covers!! When I purchased KISS DES-TROYER, I really got off on their music. Then I looked at the album cover. Four beautiful, mysterious guys, giving me a hungry look. Now that freaked me right out!! When a guy buys a good album with a sexy creature on the front, don't you feel good??!

I DO!! DAMN IT you're missing a HELL of a lot of GOOD MUSIC! DON'T cheat yourself. IT'S NOT OBSCENE, IT'S NOT FILTH, IT'S PURE BEAUTY, DAMN IT!!! etc.

M.B. Ontario, Canada

Dear Hit Parader.

I'm an avid reader of your magazine and have been for four years now. Needless to say I was a little shocked, slightly amused, and greatly disappointed in what you consider sexy. Your Nov. '76 issue features centerfold Steven Tyler! Now I do think Steven is a sexy man, but for Christ's sake, in purple pajamas, dirty light blue socks. I mean what kind of a joke are you trying to pull? I'm not your average teeny - bopper reading fan. I've never had a complaint before on any of the work you people do, so for fucking sakes, leave out the purple pajamas, and dirty socks! Next

time try bare feet, (clean), a pair of jeans, maybe make the man leaning on one of the Porsches he cherishes so damn much. Steven Tyler is without a doubt a beautiful man, but in that pose he looks like he just woke up! Please let's stick to the usual class you have. Also great article on Jeff Beck, beautiful man, cosmic player! Beautiful!!

Thank you, Deborah Benson Fort Lauderdale, Florida

Dear Hit Parader,

Last night I saw what has to be the greatest concert and most spectacular group to come our way. Slade's exciting rock 'n' roll is probably the most refreshing of all sounds that have risen from the heart of England. Sure the Rolling Stones and Led Zeppelin are super too, but after seeing and hearing guitarist Dave Hill's fantastic solo, I feel these four guys belong right up top with those other bands of Britain. I hope that you start showing a little recognition of what is now my favorite foursome, or I may keep writing and bore you to death. And hey! I'm only fifteen and already I'm stomping my hands and clapping my feet. You can be sure the next album I buy will have Slade's name on it!

Yeah Slade, Way to go Dave! A Rocker (I hope) Jacqui Janik Thunder Bay, Ont.□

Questions

Dear Hit Parader,

What happened to Keith Richard's teeth? For months I have been reading that he got his teeth fixed, and I still don't know what was ever wrong with them in the first place. When the Rolling Stones were on the Rock Music Awards show I noticed his teeth were black, but that's all I know. Will you please tell me what happened?

A.H. Arlington Heights, Illinois

Dear A.H.: He has new teeth. The Awards show tape was made a year earlier; he still had the rotting teeth then. (Ed.)

Dear Hit Parader,

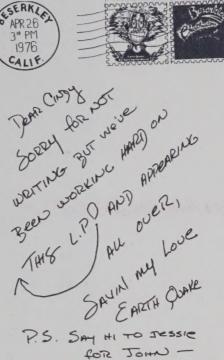
My friend and I can't figure something out. I say Roger Daltrey doesn't have a permanent or doesn't curl his hair and she says he definitely must do one or the other. Could you tell us who is right?

Cheryl Morris Elaine Partridge Indianapolis, Indiana

Dear Cheryl and Elaine: Roger's hair is very definitely naturally curly. (Ed.)







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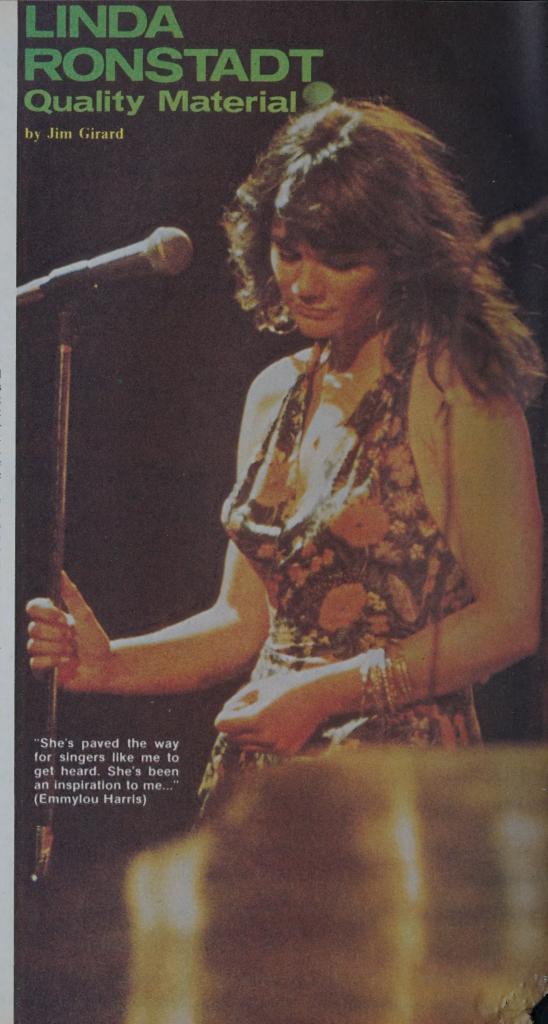


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Linda.

Anyone vaguely connected with the music business knows that when you speak about "Linda," the unspoken last name is Ronstadt. Tons of articles have been written about her mystique, her complex personal affairs, but very little about the tons of good music she has made. That's too bad. Yes, everyone loves to ramble on about her insecurity and how she needs strong men to get through. Few take the time to mention just how instrumental she was in the late 60s; in bringing a wide appeal to folk and country musics. Her passionate readings of other people's material (she isn't a writer, but more a stylist) have made her a favorite of men and women of all ages. However, her sensuality and sexuality have been discussed beyond boredom. This article will be more of a view of the lady's musical talents, rather than her God-given physical assets.

Linda Ronstadt has always been crucial in aiding talented writers get their names around. She has always been among the most changing of her genre. People call her country-rock for lack of a more suitable handle. However, a stylist as strong as Linda cannot hold herself down to one area of music (including contemporary or classic). Nothing testifies to that fact more than HASTEN DOWN THE WIND, her latest Asylum LP.



This is her third effort produced by Peter Asher (her manager, guiding light and spokesman — not to mention an ex-pop star himself as Peter of Peter & Gordon, who made some great records themselves). The vast experience Asher has in all areas of music affords him an unusual perception of what is in good taste and what will sell.

Material on Ronstadt albums has always varied; eclecticism has always been one of her main strongholds. For example, rhythm and blues and country songs sit side by side on the plastic waffle of each Ronstadt release. She can score a hit single with the Buddy Holly classic "That'll Be The Day" or swoon Willie Nelson's classic "Crazy" and even preview a great new female writer, Karla Bonoff, by cutting three of her songs on this album.

In an amazing little medley, Linda sings a cappella (with staples Kenny Edwards and Andrew Gold) in "Rivers of Babylon" and then counts down to a bouncy reggae tune called "Give One Heart" (written by Orleans' leader, John Hall).

Past albums (especially where Asher has been involved) also have managed to cover several divergent styles with amazing grace; Linda has evolved into her own entity. Within the past two years she has become an American music staple. She's a cross between Judy Garland and Kitty Wells, with a vast amount of space in which she can develop.

IN PRISONER DISGUISE preceded her new album by one year. But in itself, the album stands as a tremendous collection of vesterday's standards and, thanks to Linda, tomorrow's classics.

Two J.D. Souther tunes were previewed here. The title cut and a saucy number called "Silver Blue" ended up on Souther's first solo album since 1972 (after his SHF Band dissolved). Although Souther once produced Linda (they were lovers once), using his songs after the fire was gone only proves that her love for good music outshines her personal feelings.

Also on PRISONER, cuts such as Jimmy Cliff's "Many Rivers To Cross" follows her hit single version of Martha & The Vandellas' "Heat Wave" and precedes the old mountain ballad that The Bulock Brothers cut back in the late 30s, "The Sweetest Gift." So, people learn from Linda's albums that soul music comes from West Virginia and Kingston, Jamaica and Hollywood and New York. Her cohesive and innate technique gives her little trouble in succeeding with any sort of quality material.

Going back another year, 1974's HEART LIKE A WHEEL (released on Capitol, although it's predecessor, DON'T CRY NOW, was her first Asylum effort) was the turning point in her career. Setting a pattern that would be as successful a formula as anyone could devise, Asher knew that Linda's appeal could stretch beyond that of equally talented, but less marketable ladies such as Emmylou Harris and Dolly Parton. So, "When Will I Be Loved" and "You're No Good" were the oldies that sold the album, making Linda a bundle of new fans - ones who'd never have bought a record with songs written by Jackson Browne, J.D. Souther or Warren Zevon. It's been for the ultimate good of her career that her albums got a little less moody and a little more saleable.

DON'T CRY NOW was the last album Linda cut that could be considered strictly "hip." With J.D. Souther producing, the closeness the two shared during that period made for some great music -

most of it Souther's. However, the album is so well done that it'll continue to be picked up for its several excellent songs. Randy Newman's "Sail Away" and Neil Young's "I Believe In You" are the best cuts. "Silver Threads And Golden Needles" has become a classic for Linda, often serving as a show opener for her concerts. Rick Roberts' "Colorado" and The Eagles' "Desperado" are also covered here. "Love Has No Pride," lest we forget, first saw the light of day on DON'T CRY NOW.

Delving further into the archives of Linda Ronstadt would get quite muddy. Not that the material on most of her Capitol albums is bad, rather they're like looking at baby pictures of a full-grown

Playboy centerfold. Capitol's DIFFERENT DRUM is a collection of her best works while on its label (as a solo and with The Stone Poneys). It's a fairly accurate remembrance of her best works (she had so few actual "hits" in those days) and worth picking up. The compelling "Long Long Time" is included — unquestionably her finest vocal performance on record. Of course, "Different Drum," her first hit with The Stone Poneys, is present — as well as another Mike Nesmith song (made popular by Nitty Gritty Dirt Band), Shelley's Blues." "Some of

Each of Linda's earlier albums (especially SILK PURSE and HAND SOWN ... HOME GROWN) are worth your time and money invested. As I've said though, they don't compare with her last three albums in terms of representing the woman at her best.

In trying to end this piece about one of America's finest (all-time) vocalists, I remember what Emmylou Harris (a close friend of Linda's) once told me in defense of her "sister" and her career. Emmylou said: "If people think Linda is getting commercial and they don't like it ... well, she's got balls, man. She's paved the way for singers like me to get heard. She had to go through a lot of crap to get through to people. I love her and she's been an inspiration to me...

I think that puts everything in perspective.







It's music to your ears.

Edgar Winter heard a tape that Dan Hartman wrote, produced, engineered and played all the instruments on. The next thing Dan Hartman was into was the Edgar Winter Group's monster album "They Only Come Out at Night," featuring his tune "Free Ride" and a successful 4-album stint playing, writing and co-producing with Edgar. Now his solo album is here. "Images."

Dan Hartman's channeled all his energy and prodigious talents as singer, writer, producer and complete musician into a tasty, very musical amalgam of rock and roll that is all his.

'Images.' Dan Hartman's first solo album. On Blue Sky Records and Tapes.



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ROCK, ROLL & REMEMBER

Frankie Avalon shows Dick Clark his white buck collection as Dick marvels at just how cool they are. Avalon and Fabian were the two premier idols of the Philly scene of which Clark was both scout master and exploiter through his local tv show turned national phenomenon.





In his new book, "Rock, Roll & Remember", Clark, with co-author Richard Robinson reconstructs his own first hand account of the beginnings of rock and roll. Among the personalities in the book are from left to right Dick Clark, Neil Sedaka, Freddy Cannon, Bobby Rydell, and Chubby Checker. The book, published by Thomas Crowell, has over 100 vintage photos from rock's golden era.



Bobby Darin signs autographs as the "American Bandstand" regulars crowd around him. One of the first-generations of teen idols, Darin was a personal friend of Bandstand host Dick Clark who recently published his memories of the first rock & roll



A personal memory from the early 60's is this photo from Dick Clark's scrapbook featuring Clark, his then second wife Loretta Martin Clark, Johnny Mathis, Sandra Dee, and Bobby Darin.

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ROCKEROLL HOTLINE



The Who's recent mini-tour of the U.S. resulted in renewed appreciation of the band among fans lucky enough to see them. After 12 years on the road, they're still full of electric energy and, as Roger Daltrey told one reporter, "We're just the best." Opinions may vary on that

statement, but there's no doubt that the Who have many fans with their fingers crossed hoping the band makes it back to the U.S. for a larger tour before they decided to take a hint from prize fighters and retire at the top. (Photo by Bob Gruen).

This super line-up of Jeff Beck, Eric Clapton, and Jan Hammer was taken backstage at the Starlight Bowl in Burbank, Ca. where Beck and Hammer were performing. While Beck and Clapton are established guitar stars, Hammer has just begun to come to public attention with his keyboard and Moog playing behind Beck during Beck's recent U.S. tour. Hammer came to attention as a founding member of The Mahavishnu Orchestra, then played on John McLaughlin, Carlos

Santana, Billy Cobham, Stanley Clarke, Tommy Bolin, and other lps before writing, arranging, producing, and playing on four tracks of Beck's "Wired" lp and then joining Beck on tour. The 28-year old Czechoslovakian musician laughs off comments that he's a "jazz" musician; "Good music is good music — and the thing I like about Jeff's playing is that it's never boring. I feel that good music should always keep you moving and entertained as well as being technically interesting," sez Hammer.



Bryan Ferry'is out on his own here with an album that should capture the attention of Ferry fans, Roxy fans, and rock fans alike. It's "Let's Stick Together" and is Bryan's thrid solo lp. Working with Chris Spedding on guitar, John Wetton on bass, and Paul Thompson on drums, Bryan has put together a hard rock and roll album - tunes like "Let's Stick Together" which was a huge hit in England and "Shame Shame Shame" — laced with a number of other approaches including "Casanova", "Sea Breezes", "You Got To My Head" and "Re-make / Re-model". The last tune is a remake of the first track from the first Roxy Music album and it alone is worth the price of admission.





Dan Hartman's first solo album. "Images" (Blue Sky Records PZ 34322), sees Dan presenting a cross - section of his musical styles and attitudes: "Party In The Back Room," "High sign," and "Hear My Song" among them. Dan did the album with the help of Ronny Montrose, Rick Derringer, Edgar Winter, and Randy Brecker plus other top musicians. "Images" was recorded in Dan's home studio by the way, and Dan is justifiably proud of the wound he gets. In fact the studio turned out so well that Johnny Winter and Muddy Waters are using it to record Muddy's forthcoming lp with Johnny producing. Meanwhile Dan has taken time out from his solo career to produce the new Foghat lp.



Elton sure gets around department: or maybe it should be that other stars can't help dropping backstage to visit Elton. Anyway, Peter Frampton came to Elton's dressing room to admire his Yankees' cap and congratulate him on his concert. (Photo by David Nutter).



The latest Lynyrd Skynyrd lp was recorded live at Atlanta's Fox Theater. The group culled the album from the tapes of three sold-out nights of shows. The result is a two record set with super live versions of "Sweet Home Alabama" and "Saturday Night Special" among others. Pictured in this Skynyrd line-up are, back row and front row but not including the two people seated and the kid sort of in the front row: Leon Wilkeson, Artimus Pyle, Allen Collins, Leslie Hawkins, Gary Rossington, Steve Gaines, and Joe Billingsley. Seated on the floor are Billy Powell and Cassie Gaines. And the kid between Leslie and Jo is none other than Ronnie VanZant.

Then it was Elton's turn to drop backstage. Here Elton and cap join Bonnie Raitt during her sell-out show at New York's Schaefer Music Festival. "Wow, what a night, I can't believe this," Bonnie said as Elton came onstage to help her through an unrehearsed finale that had the audience on their feet. (Photo by Judy Broadway).





History was made. Jeff Beck and Joe Perry at Anaheim.

"History was made," said Elissa Perry when she and Joe called from Los Angeles to say that Jeff Beck jammed with Aerosmith at Anaheim.

Jeff - who has been a major influence on Joe Perry as well as an inspirational force for the rest of the band - had been on tour with Aerosmith for the summer, opening many of their shows with Jann Hammer. One time when Aerosmith performed at Chicago's Komiskey Park, Beck came onstage to watch the band; this isn't something he's known for...

Anaheim was the largest, and the last - of the summer dates for the band that was acknowledged to be the biggest of all of the American rock groups this 1976. Aerosmith had been around the country, to Hawaii, and looked forward to an English and European tour in the fall ... and yet, when they performed in front of a soldout crowd of 50,000 people, they were up.

No one knew that Beck would jam with them, but it is suspected that at least one member of the group hoped so. Joe Perry, for all of his cool arrogance, is a fan when it comes to Jeff Beck; so his eventual excitement was understandable.

Jeff jammed with the band on (guess what?) two old Yardbirds songs ... "Train", and "You Ain't Got Me". Fortunately, photographer Sam Emerson was on hand to catch the historic moment on film...

Kiss meet Starz and photo gets taken. What more can we say than from left to right we have Paul Stanley, Michael Lee Smith, Brenden Harkin, Joe X. Dube, Peter Criss, Richie Rhano, Gene Simmons, Peter Sweval, and Ace Frehley. (Photo by Chip Rock).



WHAT'S UP

Eric Clapton on tour:

November 5-Bay Front Center, St. Petersburg, Fla; 6th-Miami Sports Auditorium, Miami, Fla; 7th-Coliseum, Jacksonville, Fla; 9th-Omni, Atlanta, Ga; 10th-Municipal Auditorium, Mobile, Ala; 11th-Assembly Center, Baton Rouge, La; 13th-Pavillion Hofeinz, Houston, Texas; 14th - Convention Center, Dallas, Texas; 16th-Lloyd Noble Center, Norman, Okla; 18th-Pan Am Center, Las Cruces, New Mexico; 19th-Coliseum, Phoenix, Ariz.; 20th-Sports Auditorium, San Diego, Ca.; 22nd-Forum, Los Angeles, Ca.

... Rod Stewart planning a world tour to start in Scandinavia in November, then through Europe in January and February 1977, then the Far East, and finally the U.S. by July and August. Lineup for Rod's new band is: Carmine Appice on drums, Gary Granger on guitar, John Jarvis on keyboard, Jim Cregan on guitar, Phillip Chen on bass, and Billy Peek on guitar. This is Rod's first tour since he broke with Faces ... Paul McCartney and Wings first rock group to perform in Piazza San Marco in Venice with proceeds to aid in restoration of that Italian city ... Gus Dudgeon producing second Eric Carmen solo lp at Marquee Studios in London ... Jackie Lomax back in action with recording contract with Capitol Records... \square

AMAZIN' SON



Never Ending Modern Love, Everywhere

Trixie A. Balm looks at JONATHAN RICHMAN

New England sphinx in the jock-rock school, Jonathan Richman ignores most rock - notoriety rules. Shirks interviews, is leery of press, passes up the readily available (to him) chance to be a big usual cryptic / cutesy poo derivative goop

"underground" rockstar even though Richman's ardent supporters would soon hear him blurt "Road road road run-nuh" on the stereo than be subjected to the and pretentious crap in FM playland.

No, Jonathan Richman bows out of all that self - compromising rigamarole. Knowingly. Perhaps a little paranoid, too. Success can be scary; could be he fears making it big — growing complacent, dulled, unproductive, uncaring. For that matter, what have rock royalty figures done lately worth being proud of?

(Yeah, right — nothing lasts).

Which isn't to say becoming a beloved Boston - based cult hero — with the original Modern Lovers in the early '70s, then as a soupy soloist on "Beserkley Chartbusters Vol. I" last year, now with the reassembled Modern Lovers — disagrees with Jonathan Richman. Cultdom has its rewards ... without the bigtime's privacy - blitzing drawbacks. Love and recognition minus the adulatory mobs.

So, could Jonathan be considered wrong for his deliberate inaccessibility?

Only if his art suffers, I'd say. But the man remains inscrutable — the bright, boyish, devastatingly perceptive master of poignant understatement, the J.D. Salinger of '70s rock, yet unyielding to the cynicism of the age. True flower child /

nature boy / idealist.

"Jonathan Richman and the Modern Lovers," his third and most recent release, further confuses the issue of knowing and understanding the artist. The first two Beserkley lps featuring Jonathan clue curious fans with flirtation, glimmerings of illumination into Richman's lonely psyche. Irresistible warmth - somewhat wryly detached sears through in witty rockin' rollin' odes to love, boston, and the rock: "It Will Stand," "The New Teller," "Government Center," and the already - underground classic off the "Beserkley Chartbusters Vol. I" lp, "Roadrunner." (All about being in love with the modern world, cruisin' round the stark empty suburbs late at night, on Route 128 down by the power lines, feelin' good 'cause the radio's on. I originally thought "Roadrunner" was a Springsteen parody. Nearly yukyukked to the rafters, lungs full of vindictive sweetness, every time it played over the radio or on my turntable. Alas, "Roadrunner" predates Springy by five years or so!)

Unreleased for four years, supposedly because Jonathan and the group decided the album made them sound too good, "The Modern Lovers" album on Beserkley Records ("Home of the Hits") stands as a spirited punkrock romp through innocence subverted via (shattering) experience. A batch of tunes off this lp really move me: "Someone I Care About," "Hospital," "She Cracked" ("...I'm sad/But I won't ... She cracked/I'm hurt / You're right ... She self - destroyed / Necessary to her / self enjoy ... I self - developed / Necessary to / Self - hel - lup...") and especially, "The Astral Plane," which opens with sparse Fender chording and the words -"Tonight I'm all alone in my room / I'll go insane if you don't / Sleep with me I'll still Be with you / I'm gonna meet you on the Astral Plane," - suggesting spiritual - affinity bonds stronger than lust.

For that matter, on record Jonathan seems more concerned with the romantic aspect of heterosexual pairing. In "Hos-



The man remains inscrutable, the bright, boyish, devastatingly perceptive master of poignant understatement....

pital," he sings: "I can't stand what you do / I'm in love with (this power that shines through in) your eyes." Not exactly chock-full of undying devotion; still, a romantic sentiment. Jonathan chokes up midway through "Hospital" in his touching, off-key wail, the low-pitched resonance of a young man's voice ebbing into manhood, cracking unpredictably.

Then, like a basso Lou Reed, Jon's voice comes out with a couplet to kill the mood of this mournful ballad, reinforced with funereal organ strains: "I go to bakeries all day long / There's a lot of sweetness in my life / And there is pain inside..." Expressive almost to the extent you can actually visualize his face, the bashingly driven "Modern World" is highlighted when Jonathan sings — "Put down your cigarette / And act like a true girl — Ohhh," affecting a swooning noise which so aptly captures girlishness a la classic cinematic expectations.

The cheeky spirit of Jonathan Richman's otherwise guileless rock & roll is manifest on "Pablo Picasso," another classic. An imaginative spoof on Picasso's sexual irresistibility ("He was only five - foot - three but girls could not resist his stare / Pablo Picasso never got called asshole — Not like you!), Richman's "Pablo Picasso" is an ever - performed, once - recorded favorite of the (also) legendary John Cale's, producer of the Modern Lovers' '71 demo tape for Warner Bros., from which most of the album was culled.

Ironically, John Cale's an ex-member

of the Velvet Underground, Jonathan and the Modern Lovers' major influence along with Iggy and the Stooges. Figures organ accompaniment on the first "Modern Lovers" lp wavers somewhere amidst a post-acid Phantom of the Opera, the Doors, and, sure enough, the Velvets circa "Sister Ray." Jerry Harrison played keyboards (piano and organ only — NO MOOG) and sang vocals in the original Modern Lovers; bassist Ernie Brooks and drummer David Robinson also chimed in behind lead singer / guitarist Richman, rounding out the Modern Lovers' minimalist R&R sound with matchingly boisterous, rough edged background "harmonies."

The first "Modern Lovers" lp also features the rambunctious early version of "Roadrunner." Most of the album, even if not recorded live (sure sounds it), has the slap-dash energy of group effort on an exalted amateur scale. Without studio - slick "finish," every dub in sync.

The new "Jonathan Richman and the Modern Lovers" lp, released this summer after several months delay, differs in several respects. Though unchanged in basic delivery, Richman's tone and style have gone, er, seems to be ... oh ... uh ... his singing's richer, all right ... but the material seems to have taken a half bellyflop into preciosity. Lyrics on a few of the new songs (side two, "Abominable Snowman in the Market," "Hey There Little Insect," "Here Come the Martian - Martians") slip into the irrevocable cutesy-poo mold, so far as I'm concerned

(continued on page 43)



Often, when people find out I listen to music for my daily bread, the following conversation ensues: They: "You know, I was really into music once, but boy do I pity you." Me: "Why's that?"

They: "Well, music was really great in the old days. Like back when The Beatles (or Elvis, or Sinatra depending on they's age) were around, but now things are so bad that I d'on't even bother to

anymore.'

The only thing that's true about anything 'they' said is that they obviously aren't listening anymore. 'Me' is an admitted child of the 60s. I grew up on that Beatles (or more importantly Stones') stuff, but the music being made at this very minute still excites me and renews my faith in the eternal power of rock and roll. In fact, some records have come out in the last month that musically scream with enthusiasm, skill and sense of direction. That being the case, I've decided to spend all of this month's space raving at length on some very worthwhile discs. The next time that HATEFUL conversation turns up in my life, I'll play the following records and if that doesn't do the trick those 'theys' will be eliminated from my life forever.

FLAMIN' GROOVIES "SHAKE SOME ACTION" (SIRE) There is no way I can do anything but RAVE about this record. It is certainly my favorite record of '76 and quite possibly the best record I have listened to in the past five years. I have been a fan of The Groovies for many years but nothing prepared me for the overwhelming exuberence and delight contained in the grooves of "Shake Some Action." I'm already on my second copy and have had to tape it on both sides of a sixty minute cassette to avoid wearing out that copy. Since I listen to a

great many records, it is a rarity to say that I know what the next song is going to be track by track before the first chord has even been struck. But it's that good.

The cover is a tip-off to the coming sounds. It depicts the current Groovie line-up (originals George Alexander on bass, and Cyril Jordan on lead guitar and vocals, plus new members James Farrel (guitar). Chris Wilson (guitar and vocals) and David White (on drums) leaning on a burgandy Daimler. Yeah, I know it looks like a Jag XJ-12 but any Anglophile would know that a Daimler is different in grille work and NOT exported to America. A distinctive piece of UK eccentricity. The band is garbed in pure and timeless Carnaby suits of black hue and high lapel buttoned jackets. Their boots are black, pointed and center seamed. The back cover has them posed with arms extended and grasping each other's shoulders. Just like that famous Beatles pose. They are standing in front of some highly British ads for Picadilly cigarettes and White Swan Brandy.

That visual backdrop is important. For you see, after some creatively stunning, but commercially fruitless years in America, the Groovies took off to England in pursuit of rock 'n' roll action. Though west coast in origin, the band was mod in energy. Its ideal was to play and create music of 50s American rockers as filtered through the brains of 60s anglo-beat groups. The album is a total success of that formula be it the originals or the covered songs.

It is one thing to simply play off 60s roots. The real object is to build on and above those roots. The influences are all there (from the Stones and the Yardbirds to the Beatles and The Searchers) but it is the original finese and personal control which makes the Groovies much more than any other new band that has embraced the sound of the early 60s. The amps crackle. The drums sizzle. And the voices shimmer and shake with power. It is like a fourth dimension has been added to all the music that meant so much to me in 1965. It is like the last 10 years have been a vacuum with the Groovies willing to rewrite those last 10 years in their own '76 terms. The record is 14 songs long with more than half of them being originals. The choice of covers show none of the lackadaisical meandering by the Beach Boys in their recent abortion. In the same way Keith Richard locked into Chuck Berry, Groovies assimilate their heritage and render it shockingly contemporary. Songs such as "Don't Lie To Me," "She Said Yeah" (written by Jackson and Christy but immortalized on The Stones' "December's Children") and The Beatles "Misrey" are brutal reenactments of all those 12 string etherealisms, Vox vampings and randy sentiments rewoven according to Groovie sensibilities. To harp on the past is a big mistake in listening to these wonderments. This is new rock created from the golden ashes of another time. It denies the present while building the future with elements of the past. A tough task well-taken.

And then there are the originals. The density of Dave Edmonds' production work turns the title song, "Shake Some Action," into instant anthem stock full of res-



plendent hooks, cascading guitar breaks and punk - yet - pure vocals. "You Tore Me Down" is the other side of the rainbow. Sad in its succulence. If you are going to be broken-hearted and lost, at most be beatific in song. Ditto those tears on "Teenage Confidential" and "I'll Cry Alone." Great to hear loss in the unashamed setting of tenderness and devotion straight from the heart. The record closes right where I hope the next one starts. "I Can't Hide" epitomizes the tone of the whole album. Persistent one-note guitar solo, harmonies in rapsody and a metallic grasp on the essence of r'n'r that makes you feel as if you're living on the fret board of Jordan's guitar. This band has me in the palm of its hands and I'm comfortable. ecstatically anybody out there is interested in a complete Croovies discography please let me know. Drop me a note and a self-addressed, stamped envelope on your way to buy "Shake Some Action."

FLO AND EDDIE "MOVING TARGETS" (COLUMBIA) Never let it be said that I like groups just because they look good. Mark Volman and Howard Kaylan are Turtles in every sense of the word but they still make great music. At their best, they always remind me of Small Faces meeting early Kinks with added emphasis on humorous and well-weaned lyrics. This time around, the humor takes second seat to high-powered songs that kick their way through terse hooks and tempty vocalizations. "Mama, Open Up" should have Ray Davies taking notes on the way to make a record bleed with temperament.



"Keep It Warm" takes pop music, pop culture and lots of other poppycock to task in a song that literally snap, crackles and ... I guess they do "Eleanor" over just to remind you that they always had

this kind of music down pat. Probably the only record reviewers alive that could be challenged to get up on stage and prove their credentials ... AND PROVE THEIR CREDENTIALS. In the driving "Moving Targets" the boys ask: 'Is this record all that you hoped for and the answer can only be 'Yes.'

RICK SPRINGFIELD "WAIT FOR NIGHT" (CHELSEA) Now Rick on the other hand makes music as good as his looks. You might have to really search for this one. I couldn't get Chelsea to send me an advance copy and had to pick up one in a di discard bin at Dayton's Record Store in New York. Springfield has a knack for making the music that Paul McCartney should be making. No silly ballads here. Lots of potent pleading and dramatic moodiness to orchestrate his touching lyrics. And the rockers really rock. It's hard to decide if this dude's real forte is the guitar or the piano. He tears the hell out of both instruments and has the kind of arrogant high-register voice that 14 year old girls fall in love with. Rick Springfield deserves a whole culture of adoration instead of the small cult he seems constantly relegated

LIVE AT CBGB'S (ON CBGB & UMFUG RECORDS but it's going to be released nationally soon by Atlantic so all you collectors better get those cards and letters rolling to 315 Bowery, NY, NY). When I first asked HP if it wanted a review on this, I was told it might want someone more familiar with the whole New York scene. Boy, was I hurt. This whole New York thing has meant a great deal to me but I guess I should be chastized for taking my booth in the corner as I watched these new bands develop their styles. I didn't want to harp on the scene prematurely but this record is a vinyl realization of the fact that New York has rediscovered rock 'n' roll in a big way. Tuff Darts, Mink DeVille and Shirts are the best bands on this two-record disc. (Volume II is now in the works). Considering it is a live album, the sound is very clear and distinctively representative of the whole scene. I would much rather have had The Fast Day Old Bread or John Collins instead of Manster (with their ridiculous version of "Over, Under, Sideways, Down")

or Stuart's Hammer (at best underpowered, at worst in need of less grating on the vocals) but that's just casual nitpicking.



On record, The Shirts are very impressive with their sonic slashes of gut music enhanced by the femme fatale vocal postures of Annie Golden, especially on "Poe." Mink DeVille is in a class by itself. Pity The Stones couldn't take reggae to the scoff depths of "Change It Comes." And there is no questioning the underlying power that weaves through their semi-ballad, "Cadillac Moon," bastard child to Lou Reed, born during the strains of "You Can't Always Get What You Want" and nurtured in the seamy lofts of NoHo.

"Let Me Dream If I Want To" interwinds the song's sentiments, vocalizations and music in a thick rush of unity which verges on nihilization but never forgets those ashphalt bedded roots. And Tuff Darts are Tuff Darts. "All For The Love Of Rock And Roll" is hit single material. "Slash" slashes and "Head Over Heels" sums up my sentiments about this unit exactly. Craig Leon has proven himself to be a top notch producer in capturing the essence of this cosmopolitan sound. On the strength of this

record the New York sound has come of age. Companies get ready. Start getting those advances prepared. Because the lights are about to come on and "All Right New York ... let's have a look at Ya!"



BYE-BYE-BUYS Sire Records has released what they call the "LEGENDARY CHRISTINE PERFECT ALBUM" and you won't find me arguing with that title. Formerly available only on import, the record comes from the period before Christine joined Fleetwood Mac and just after she quit Chicken Shack. Her version of "I'd Rather Go Blind" makes Rod Stewart's sound whimpy. I'm forever crazy 'bout "Crazy 'Bout You Baby" and she does a beautiful interpretation of Danny Kirwan's "When You Say" with Danny on 'la-la' guitar. Another highly potent and hugely original singer, Joan Armatrading, has enlisted the aid of Glyn Johns in the production of "JOAN ARMATRADING"

(A&M). Said record got a rave as the lead review in a recent issue of New Musical Express, my British bible of facts and faces to follow.



Grand Funk Railroad's "GOOD SINGIN' GOOD PLAYIN' " on MCA has sounds that deliver on the title. Frank Zappa produced, it's their best in two years. Stop waiting for the next ELP album. Triumvirat's "Old Loves Die Hard" (Capitol) takes the same forms and fills them better anyway. I think they just replaced Can as my fave Kraut band.



And last but certainly not least, Casablanca has put the first three Kiss albums together in one package filled with armbands, booklets and pre - EzrincumCooper Shock 'n' Roll. I came down negatively on the new Kiss album but this repackage has reminded me how awesome those MARVELous KISSers could be in the right production hands. Come back boys, "DESTROYER" is forgiven.



Bob Grue

HIT PARADER'S GUIDE TO PROGRESSIVE GROUPS

by Marc Zakarin



A familiar group to all, THE WHO, having been with the rock scene since the mid-60s, made its contributions to the progressive scene with the release of the first rock opera-"Tommy"— and the later release of "Quadrophenia", a double-concept album about their lives.



The spark that ignited the synthesizer craze and opened a new field of musical exploration — ELP — with its barrage of keyboard orientated intricate rock. Keith Emerson (far left) founder of an early progressive attempt - THE NICE, Carl Palmer (far right) ex-ATOMIC ROOSTER super drummer shall not be soon forgotten, and Greg Lake.



With a solid folk background, Dave Cousins (center), founder of the STRAWBS, has created with his music a brand of powerful, mellotron and acoustic guitar oriented, but basically folky, progressive rock.



RENAISSANCE has, since the departure of Keith (ex-Yardbirds) Relf and his sister Jane, succeeded in creating a rock sound whose roots are almost totally classical. The addition of Annie Haslam (obvious center) on vocals and the band's fine application of this style have given them newfound strength.



Another pioneer in the progressive music scene has been YES with lead vocalist Jon Anderson's (second from right) high flying vocals and the very melodic yet very intricate approach to music. YES is hard to resist.



JETHRO TULL, led by court jesting, never resting, Ian Anderson (center), will be heard for many years to come, due in part to lan's progressive flute playing, his poetic lyrics, his finely-tied musical creations, and the band's concentrated effort on the tightness of the sound. Their concept disc 'Thick As A Brick' will long be considered a classic piece of music.



GENESIS rock a la theatrical originally headed by Peter Gabriel (not shown). The band would never play second billing, their performance was a show that opened and closed. The band's melodic nursery-rhyme style was reason enough for it to continue with drummer Phil Collins (second from left) picking up on vocals after Peter left. One can find many shades of music in a GENESIS disc, and the execution of their sound makes this a definite trend toward the future.



PINK FLOYD has been through many personal changes since its first A.M. hit "See Emily Play." PINK FLOYDS' course has been one that kept its sound along a closer edge to a familiar sound, but its heavy-echoed power sound, and the use of electronic apparatus, as demonstrated on 'Dark Side Of The Moon' have given the group their much-deserved progressive success.



After playing keyboards, piano, mellotron, etc. with the STRAWBS and then with YES, RICK WAKEMAN paved a solo career with his funky style synthesizer playing that brought the release of concept discs, "Six Wives of Henry VIII," "Journey To The Center Of The Earth" and "Knights Of The Round Table" in addition to a live show, that took an entire orchestra on the road.



Brian Davison and Lee Jackson from THE NICE and Patrick Moraz (who currently plays keyboards in YES and has composed 30 film scores) formed REFUGEE, another keyboard-dominated three-piece band.



GENTLE GIANT has a substantial following after releasing eight albums here and abroad. It's blend of jazz rock with classical overtones is a style totally its own. Giant fans often call the group the best studio musicians around. The group's triumph is largely due to the Schulman brothers, (at first three, now just two). The brothers play about two dozen instruments and direct GENTLE GIANT in a direction that can only be up.



NEKTAR, relatively new on the domestic rock scene, but with a huge import following, is five English musicians living and working in Germany, best known for their first U.S. concept discrelease "Remember the Future." The newest addition to the lineup is Larry Fast (top, second from right) top American synthesizer pioneer.



P.F.M. (which translated means Marconi's Famous Bakery) is Italy's major progressive rock contribution. P.F.M. was originally signed to Manticore Records by Keith Emerson who liked P.F.M.'s very reminiscent of E.L.P.'s music. They have since added Italian band ACQUA FRAGILE's lead vocalist Bernado Lanzetti and signed with Asylum Records.



Progressive country???? that's right. KANSAS, the midwest's donation to avant-garde music, plays a sort of intricate fiddle-synthesizer rooted country rock.



The recently disbanded GREENSLADE left its mark with five quality English import album, its two-keyboard player method of executing touchy jazz rock with plenty of feeling, and the strange vocals performed by ex-COLLOSEUM Dave Greenslade (bottom right) gave the band a style that will never be matched.



It was January of this year when STARCASTLE released its first lp. This six-man U.S. band, including Terry Luttrell (former REO Speedwagon) has not one musician shining above the rest. They execute their YES/ELP - type sound in a manner that suggests STARCASTLE may end up with quite a following.



From the German school of progressive music is TRIUMVIRAT, a three-piece band whose music is often compared to Keith Emerson's early work with THE NICE. After being almost completely unknown in Germany, TRIUMVIRAT's first U.S. release "Illusions On A Double Dimple" immediately soared on the charts.



Another early pioneer of the progressives is KING KRIMSON, who in the early stages released 'In The Court Of The Krimson King' which was an incredible success featuring Greg Lake on bass and vocals. KING KRIMSON plays a very metal-heavy improvised jazz rock. The band has undertaken many personnel changes. This shot was taken after the release of their seventh album, 'Starless and Bible Black' and features from left to right - John Wetton, David Cross, and Robert Fripp and Bill Eruford.

LED ZEPPELIN MOVIE TALK Jimmy Page & Robert Plant on "THE SONG REMAINS THE SAME"

From Interviews with Lisa Robinson

"Ah ... the movie, it's heavenly. My thing is so gallant, it's so filled with chivalry that you'll just have to see it. I can't even describe it. It's really good though. When you see it, you'll just smile if you know me as well as I think you do. It does have something to do with a mountain, but it's not just me at the top of a hill..."

Robert Plant 1974

"When I was little, I dreamed very heroic dreams. Most of the time I was the hero, and from what I could remember the odds were always pretty great against me. Sort of like Davey Crockett, but the English equivalent of Davey Crockett ... Robin Hood. Anybody who was having a good time."

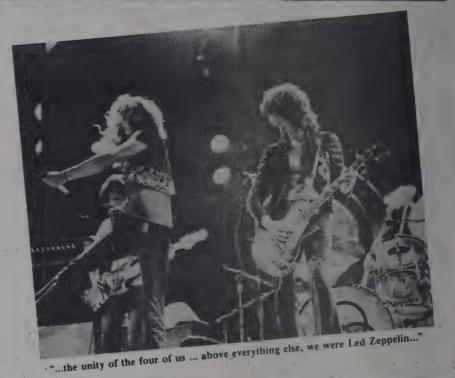
Robert Plant 1974

"We must have four or five sets of live tapes. We recorded the Madison Square Garden gigs, obviously, because we were filming as well. That's the best one, and if anything goes up, it will probably be that. We're getting a film together of the Madison Square Garden gig as well as some things we've added at home. Stuff from England, and a lot of goofing around, a great deal of contrast. Sort of showing what we're up to in England when we're not on the road. The difference of life there and here ... the difference in pace, if you can call our life there one with a pace."

"For me, the contrast between our life here and there is that I was going to the mental asylum, but I never made it, and besides, they forgot to film it. It was just a thought I had after two months of constant on the go in hotels and airplanes. And living out of suitcases. I mean one can be disoriented, but it gets so that you can't relate to anything anymore, and there's no yardstick. So that was going to be my plan, but fortunately, no one recorded it."

Jimmy Page 1974

"The thing I remember the most about the tour was that the kids were really fine. The days are obviously over when we were considered just a heavy rock group ..._a popular heavy rock group ... now



"The thing I remember most about the tour was that the kids were really fine. And we had such a great time..."





My thing in the movie is SO gallant ... it's so filled with chivalry...

we're an entity in ourselves. I mean you always hang on an audience, and 991/2% of those gigs were really great on the 1973 tour. In New Orleans we had such a great time, it became a home, more of a home than home, y'know? I remember New Orleans so well, and L.A. was great. The second part of the tour was a bit hard for Garden was great."

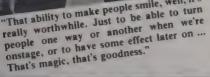
Robert Plant 1974

"In the film I was trying to reconstruct

"The whole pace of the movie is amazing ... the way it changes is incredible."









I was exhausted at the end of my sequence, because I had to stand up all the time, absolutely rigid. My eyes totally unblinking. I really had to bring out all my yoga training for that.'

me to drag myself back into, but the the hermit which was on the fourth LP, and unfortunately the director, or producer, or whatever it was at the time, wasn't doing a very good job. And what was supposed to look like a very esoteric climb toward the aspiration of truth looked like somebody scrambling up a rock. And it didn't look anything like a hermit at all. So I don't know, I'll probably have to re-shoot it ... But the film itself is very, very good. There are no problems with that. And the music is fine, it's probably some of the best live stuff we've ever done."

"I haven't seen any of the Stones concert films, or like that. I think it's better not to see what anyone else has done in case you get involved with it and you say, 'well, that was a good idea, let's do that'. I don't want to get into that. I'd much rather put our heads together and come up with our own ideas.'

Jimmy Page 1974

"You know, I realized around Halloween, when we had that party in the Chislehurst Caves, that I really missed the unity of the four of us, the side of the whole thing that I really dig. I realized that above everything else, above record companies, above films, above all of that - we were Led Zeppelin. And the place I dug most was standing just a little bit to the right of Bonzo's drum kit...'

Robert Plant 1975

"My sequence in the film ended up being something that I don't think anyone would expect it to be, and it was very complicated to do. Lots of laboratory work, ageing faces, and things like that. I was exhausted by the end of it, because I had to stand up all the time, absolutely rigid. My eyes totally unblinking. I really had to bring out all my yoga training for that. The hardest thing was to hold the lantern. Anyway, when people see it, they'll understand what it's all about. It all ties in with the violin part of 'Dazed and Confused'.'

"The movie as a whole is really like a film musical, because it starts out showing the tranquility of England with just natural sounds. Then it switches into the 1973 tour, the whole pace of it is amazing, and the way it changes is incredible."

Jimmy Page 1975

"That ability to make people smile, well, that's really worthwhile. Just to be able to turn people one way or another for the duration of time we're onstage, or to have some effect later on. That's magic that's goodness. It's important to me that 'Stairway', for example, is one of those things that might be written down when I'm gone, y'know?"

Robert Plant 1974



It all started at a matinee showing of "A Hard Day's Night"...



"That magic moment hit, you know the old Lennon falls for McCartney, Keith digs Mick, and we've been together ever since."

THE DWIGHT TWILLEY BAND Pop Power

by James Spina

Dwight Twilley is a cute, cocky rebel. One listen to his first Shelter album, "Sincerely," might make you want to change one of those words to cockney but the bio-facts tell a different story. For though Dwight and partner Phil Seymour make music which sounds like the obvious and effervescent continuation of the great '60s British invasion, the two are actually Tulsa-based and glory-bound.

Dwight says it all started at a matinee showing of "A Hard Day's Night."

"I had met Phil a couple of times before. My best friend was friends with his best friend. We had even felt each other out musically once in a mini-drum battle. I didn't particularly care for his 'Johnny Carson' drum style. He seemed too complicated and not really rock and rolly.

"Well anyway, both of our friends moved away, so one day I rang up Phil in desperation— and mentioned that the Beatles movie was playing for the kiddie show. We stood out on line like two lanky goofs. After the show we got together to play some music and I loved his playing as much as he loved my drumming. That

magic moment hit, you know the old Lennon falls for McCartney, Keith digs Mick, and we've been together ever since"

But it was a far cry till The Dwight Twilley Band and even longer till "Sincerely." The two formed a working unit called Oister (as in the two sides that make a pearl) and Dwight began working out the kinks in his songwriting while Phil started adding singing to his bass and drum chores. By the end of 1969, they had already been rejected by the powers that be in Nashville. After a brief stab at the L.A. scene, they hooked up with Phil Harris who was working out of a studio in Tupelo, Miss. Phil then got involved with a group, El Roacho, that eventually signed with Columbia. Before things got serious, Phil pulled out and decided that Dwight was the only way to go. The bond between the two was diamond - solid.

With this new solidarity, Oister went completely electric and teamed up with Jim Barth, a piano and knob-twist master. Working in the confines of Barth's father's electrical company, the Dwight Twilley sound took shape.

Enter Lady Fate as Dwight traded one of his songs, "Love Is A Train" for the use of a tape recorder. The dude who copped the song played it for one of the decision-makers at Shelter. The man passed on the dude but loved the song. The papers were signed and Twilley put together, a single, "I'm On Fire" backed with "Did You C What Happened." Studio daze - phase was over. Dwight Twilley was the darling of every critic and pop - purchaser that came in hearing distance of "I'm On Fire."

Meanwhile, two things happened to put time between a hot singles band and a certified albums unit.

Twilley:

"Shelter made a switch from MCA to ABC and we best leave the details of that up to the ponderous verbage in the trade papers. Phil and I skipped off to England to work with Robin Cable at Trident Studios. 'England' is the result of that trip. But excepting the mix on our other single, "You Were So Warm," we pulled the rest of the LP together in Tulsa and L.A. We had always thought that England would give us that '60s edge, but



Locking the door of his hotel room, adjusting the focus on his SX-70, and spreading all his prized possessions on the bed, Kiss demon Gene Simmons snapped away and sent the results to Hit Parader. So, we are proud to present Gene's Polaroids, with cogent captions by Richard Robinson.

GENE SIMMONS' RSONAL POLAROIDS

Gene took this shot of a carved ivory bracelet very well, don't you think?





Ah ha, here's one of those tarantula in plastic pieces that Gene is famous for.

This next item seems to be a nice silver bracelet. It may have some deeper meaning, but that's all we know





In the neckwear department we have, of course, the traditional razor blade (solid silver with very dull edges by the way), and some other OBJECT which Gene would no doubt tell you about if he were here.



jewel box.

Another bauble to wear about the neck, if you've got a strong enough neck.



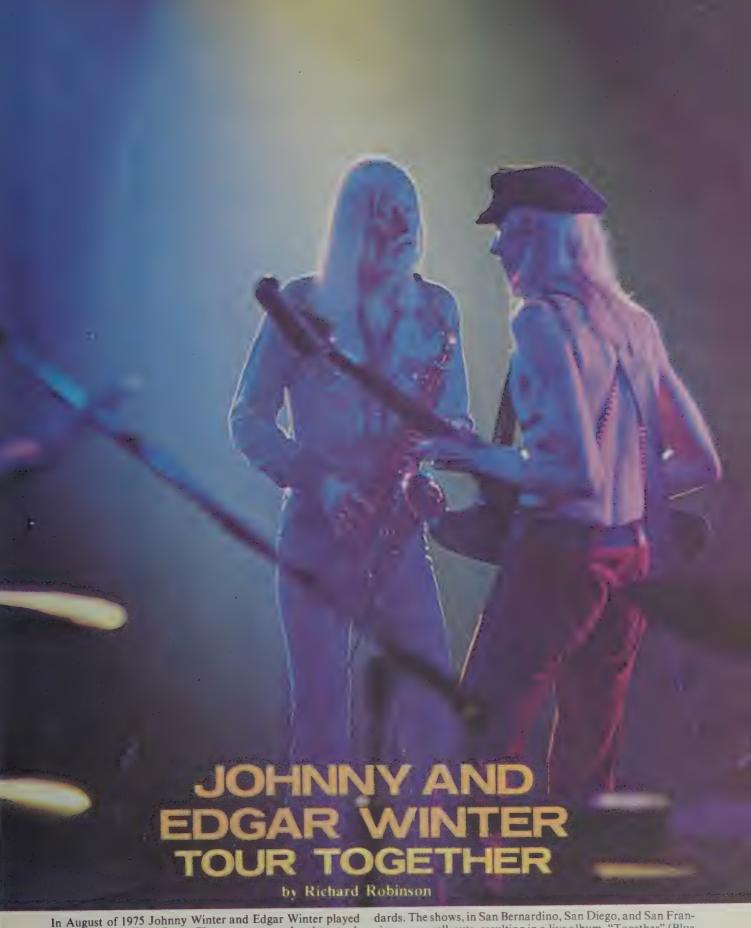
These of course are Gene's high steppin' wedges. It is not true that when he wears them he is eight-feet tall. It is also not true that when he doesn't wear them he is three-feet tall.



Black widow spiders ... this kind of thing could make you nervous even sealed in plastic, but it is a little more far out than turquoise, don't you think?

Yup, Gene actually wears all this stuff — sometimes he wears most of it at once. This item has that macabre touch that is so fitting for Mr. Simmon's Kiss persona.





In August of 1975 Johnny Winter and Edgar Winter played three dates on the West Coast. The two superstar brothers took the stage together to rock, croon, and roll through "Soul Man," "Jailhouse Rock," "Blue Suede Shoes," and other r&r&b stan-

dards. The shows, in San Bernardino, San Diego, and San Francisco, were sell-outs, resulting in a live album, "Together" (Blue Sky Records PZ 34033), and plans for a cross-country tour (continued on page 62)

SOUTHERN ROCK where it's at

by Russell Shaw

Brid Eleman

Brad Eleman

sionally on this campus."

Guitarist Richard Betts and bassist Berry Oakley had to find other places of employment. The Second Coming, a blues-based band not ashamed to deal in the musical-psychedelic subtleties that already were popularized by the Dead and others a continent away, were persona non grata to most of the institutions of higher learning which had been the traditional stomping grounds for groups in the South up to then. The college and frat circuit, with its establishment values, genteel, inhibitions (mint julep was much more popular than acid) and traditional regional cultural lag, preferred its entertainers to be show-type bands like the enormously popular but Uncle Tomish Tams, or, funky dance groups like John Fred and the Playboy Band and Mouse and the Boys, a semi-vaudevillian troupe led by a straight A Liturgical Music major turned weekend cavorter.

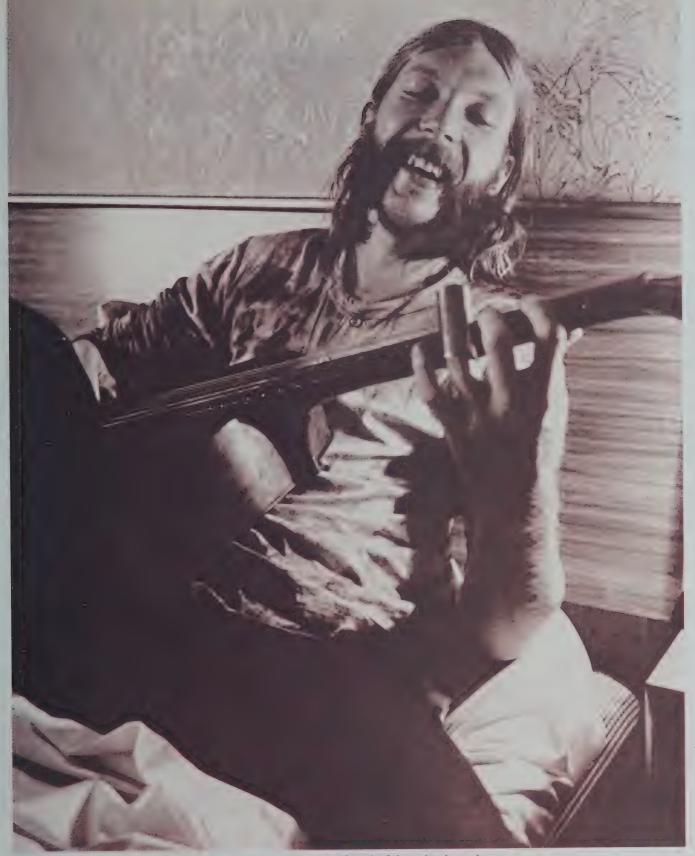
At this time, circa 1968, longhairs in the Southland, when trucking, would band together like rabbits in the frost. Haight-Ashbury and free love were hazy notions, so when the wafts of Progressive Music drifted across the Mason-Dixon line to combine with the indigenous blues and country strains to produce this new,

Part I

The edict was both stubborn and firm. Issued by a quite-pissed dean of men at a small, private university in Jacksonville, Fla., it read:

"Over the past several months, the Dorm Council has employed a group known as the 'Second Coming' to play various dances and mixers in the school gym and cafeteria. Unfortunately, while many students attend with the wholesome purpose of having a good time, it has come to our attention that known marijuana smokers and dealers have been seen attending various Second Coming appearances. This is an element that, despite their small number, tends to hurt the law-abiding image of the university community. Henceforth, it is the judgment of this office that the Second Coming should no longer appear profes-





Duane Allman, the catalyst of much of the regional sound...

foreign music, its long-haired practitioners did not receive an overwhelming public welcome. Not initially.

In the late '60s, there were but a handful of these wandering minstrels. The Candymen, a group which included drummer Robert Nix and keyboard man Dean Daughtry (now of the Atlanta

Rhythm Section) was making waves, as was the Second Coming, the group which included future Allmans Betts and Oakley.

Three thousand miles away, Gregg and Duane Allman, drawn to Los Angeles, cut an album called The Hour Glass. Johnny Sandlin was on drums, Jesse Carr

on bass and Paul Hornsby manned organ (Gregg at the time was doodling on guitar). The record stiffed.

Obviously, very few people could have predicted at the time that from the ashes of a non-eventful, ignored Los Angeles album and a scorned, socially-unacceptable migrant Jacksonville underground.



record, began to garner national attention for them. No longer were they shunned; they were now headliners at large rock arenas including the Fillmore East, where a live album was recorded five years ago.

Monkey see, monkey do. Musically talented youngsters who watched their girlfriends grow semi-orgasmic over the Allmans soon began to learn to play themselves. The lure of money was also a factor. Throughout the South, rock bands were cropping up. These, unlike the cover groups of the past, were ballsy, hard-onned, original aggregations com-

which never achieved the status of Wet Willie and Lynyrd Skynyrd.

Although three of the biggest southern rock bands of the late '60s were from Alabama and Florida, they were to find success, and eventual fame in Georgia.

Wet Willie, a troupe of jumping rockers who their partisans claim "could blow Aerosmith off the fuckin' stage," first found commercial acceptance in the Peach State through the impetus of a young former law student, Phil Walden. The Macon, Ga. native had been a formative and vital force in the career of Otis Redding, the great soulster who died in a

region have been, and are occurring on Capricorn (Allmans, Wet Willie, Marshall Tucker, Elvin Bishop and others), the development of Southern Rock has basically been a two-headed creature, with one head at the Capricorn complex in Macon and the other, 85 miles up the interstate in Atlanta.

When Atlanta recording comes to mind, Bill Lowery is often the first name mentioned. His various labels and studios were the laboratory for some of the great pop singles of the sixties: "Dizzy" by Tommy Roe, and "Games People Play," by Joe South, to name two of the biggest.



posed equally of shitkicker and musical oracle.

In 1971, Lynyrd Skynyrd, a young Jacksonville band whose lead singer had been expelled from school for long hair ("now even he's got long hair," lead singer Ronnie Van Zant says of the teacher who kicked him out) was knocking around Florida, playing the gyms and armories. Wet Willie, a group from Mobile, Ala., was following a similar route, as was Eric Quincy Tate, at that time a boogie band

1967 plane crash. Wet Willie lead singer Jimmy Hall was a cross between a white Otis and a young Mick Jagger, (both in looks and voice), so Walden, realizing potential, inked Wet Willie to his fledgling Capricorn Records in 1970. He also enticed the Allmans to the roster.

Southern Rock was being talked about in 1971. The formation of Capricorn Records gave the music a dixie disc home. While a good deal, if not most, of the truly significant musical events of the

On many of these sessions, the backup players were bassist Paul Goddard, plus guitarists Barry Bailey and J. R. Cobb. "There was nothing spectacular about the stuff, but it was a good living," Bailey said recently.

Despite the prejudice that most hard rock fans have for "commercial AM songs," most progressive musicians can spot talent among their less adventuresome colleagues. Al Kooper, later to

(continued on page 64)







Aerosmith lead guitarist Joe Perry doesn't like interviews much. We managed to get him alone for awhile during the summer of 1976, somewhere in between New Orleans and San Francisco, and asked him some stuff about his hopes, plans, dreams and ambitions.

HP: Do you consider yourself a guitarist before you think of your situation as star? Joe: I don't know. I never really considered myself as a guitarist ... I suppose some people say I play good, but I know how I play, and I just don't think of things in those terms ... guitarist ... star...

HP: Did you ever think Aerosmith would take off as big as it did?

Joe: Definitely not. When we first started the whole scene was different. The huge places we're playing now, well, the Beatles did it, and the Stones did it, but now it's commonplace to do those places. All I cared about at that time was playing, if we played the Tea Party in Boston it was a big deal.

HP: Do you think it's gotten a bit out of hand?

Joe: Yeah, I suppose it has. Especially huge outdoor places like Pontiac Stadium, like that. You can go out there and play good, but it isn't the same as you would in a small place. I mean when we went to Madison Square Garden, after having been in Pontiac, well, the Garden was like a club. It was like - wow, it's good to be back in a small place again ... Those huge halls are out. It's bad enough when

we play 20,000 - seat indoor places, now we can get that together. But the bigger ones ... what can you do though? There are so many places, so many kids. The reason we haven't played in Boston for so long is that no outdoor place will let us in. We have to go into Boston Gardens for something like four nights. We avoided it this summer because it wasn't air conditioned, it's one of the oldest facilities in the country. The reason they won't let us into the outdoor places is that we have a very bad reputation.

HP: Would you want a different kind of audience than you attract?

Joe: Well, I suppose it would be nice to have an audience that would be a bit quieter, but on the other hand ... I mean quieter so they don't wreck anything, destroy places. But it's only a certain few. You can't say it's a whole audience, if one person gets hurt. That's the only thing people hear about and it's the one person who causes the bad reputation. These people I can do without. But on the whole, our audiences aren't bad.

HP: There's always been an element of violence in rock and roll, and it seems to make it more exciting...

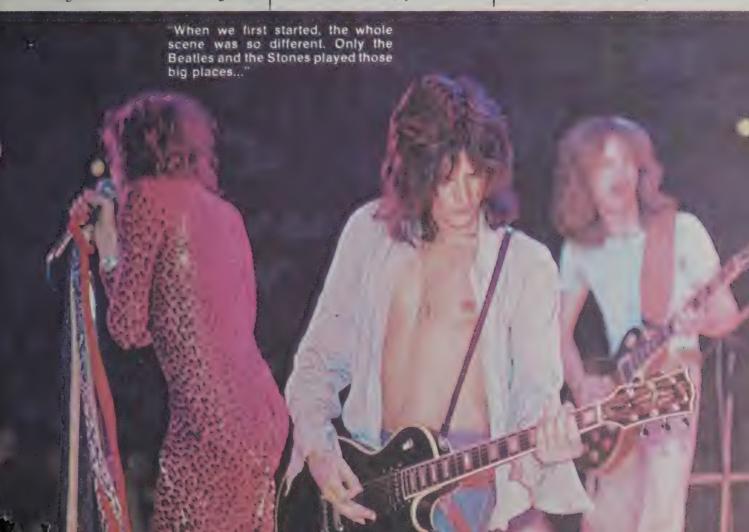
Joe: Sure, like vicarious violence. That's why Kiss, or Ted Nugent, are so good. Ted said it a while ago in an interview, he goes up there and projects all this violence, high energy, and the kids are like watching a violent movie or something. It gets played out for them. That's what rock is, you know. It's

energy. I'm basically a rock fan before anything else, and I get off on bands that play like that. That's why I get off on the Dolls, I get off on Kiss, the MC5, The Who, all of them. All the high energy stuff. That's how I judge our music. I don't listen to see if I'm playing or not, I listen to see if it gets me off on a gut level. I suppose that's why my music will never get to the point where it's flowing along. It's like so many guitar players, they lose that, they just get caught up in the studio, in the technical end of it. I don't enjoy that. I would rather feel good from it in a different way. I listen to rock and roll in the morning to wake up because it gets me moving.

HP: Do you think you care about this now that you're rich as much as you did when you were struggling?

Joe: For me, the money doesn't really matter because I get off on my stuff. It's just as heavy and I'm glad of it. You know, you read about people who make it, and the things that happen, and you do wonder how it could affect you. But I still get off on the most basic kind of rock, the most. Just as I did when I was 17, you know - living on the street or whatever. I would rather not have the cars, and be able to still play. I mean I'm not going to become a producer and never pick up a guitar again in order to be able to keep my cars ... I could always pick one car I like and sell the rest.

HP: How do you feel about Boston? You don't seem like the sort of band that



would necessarily come from there, unless there's a change coming...

Joe: Well, we're not like the Cambridge snobs, that's certain. And the typical idea of a New Englander is that they're stubborn ... People think that if you're from Boston you're better in some way because of Harvard, and that whole preppy thing ... college. I don't know about that, it doesn't really have anything to do with me because my parents are pretty open minded in a lot of ways, and my influences came from a lot of different places, not just from living in a small New England town. Of course to read the press we've gotten in Boston - like the Phoenix and the Real Paper, you wouldn't think we exist. Maybe they think we're like a bar band ... but you can't find out where we're playing.

HP: How do you feel about having an album in the Top Ten, or the possibility of having a Number One album?

Joe: I'd rather have a number 30 album and have it remain on the charts for a year than a Number One album that stays there only two weeks. It's nice to have that, but we never really watch the charts that much.

HP: Can you relate to the fact that several of your albums have stayed on charts for a long time. The only other group really that does that consistently is Zeppelin. I don't know if you like them, but how do you feel being in the same kind of category?

Joe: I like Zeppelin, but that doesn't have the effect on me that I would have thought it would have before, because everything is like a process. It just keeps going. There are people who still come up to us and say you guys made it awfully fast, how does it feel. First of all, we didn't make it that fast, and second of all, I saw every step of the way. It just seemed logical. Like when our album shipped gold; if it had shipped platinum maybe I would have been knocked out, but obviously it was going to ship gold - our other albums had all gone gold. If they weren't shipping gold then it might have made me feel different. Basically I'm numbed by the things that people get impressed by, and I think everybody in the band is because it's a natural progression. It's not like we made a meteoric rise in one

HP: Do you like "Rocks"? Are you pleased with the way it turned out? Joe: Pretty much.

HP: Do you feel it was rushed?

Joe: Oh Christ yes. In some cases it was rushed, and in others it went just right. It sacrifices some things because of the way we put it together, but in others, there were really good things that came out of

it. At the last minute we decided to record it in Boston. We did all the basic tracks in Boston, and we finished at the Record Plant. When I walked into the Record Plant I hadn't been in there since "Toys," and it was like putting stale gum in my mouth. I just said 'ech' ... I can't stand another three months in this place. I wanted to do it in one of those warm places; we would have done it in Jamaica if it was a little cooler down there, you know. Now the place is being burned down, so I figured the next place that would be decent would be Criteria, in Miami. We just couldn't get it together with the production schedule, we finally just had to do it. We ended up doing seven or eight rough tracks in Boston, with a mobile, but the sound was really good. You can tell the difference, which tracks were done there.

HP: Does the record company treat you any differently than they used to, now that you're successful?

Joe: I don't know. I never go there. Steven went there a while ago and yelled at them all, and that's fruitless; because one half of the guys he wanted to yell at took the day off that day. Nothing I say is going to make any difference anyway, no matter what they do.

HP: Do you get a certain sense of satisfaction out of having been treated badly,



"There are people who still come up to us and say you guys made it awfully fast ... First of all, we didn't make it fast, and second of all, I saw every step of the way."

Fin Costello



perhaps, by some of the people there - and now ...

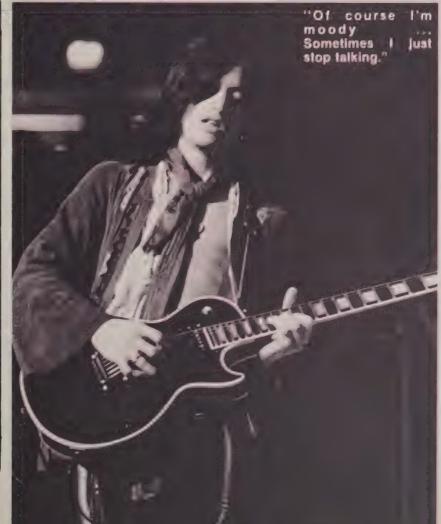
Joe: One half of them aren't there anymore. I deal with it, but ninety per cent of it goes through my managers who take care of it; they're the guys I can talk to, and they're in New York. They know how to deal with all that.

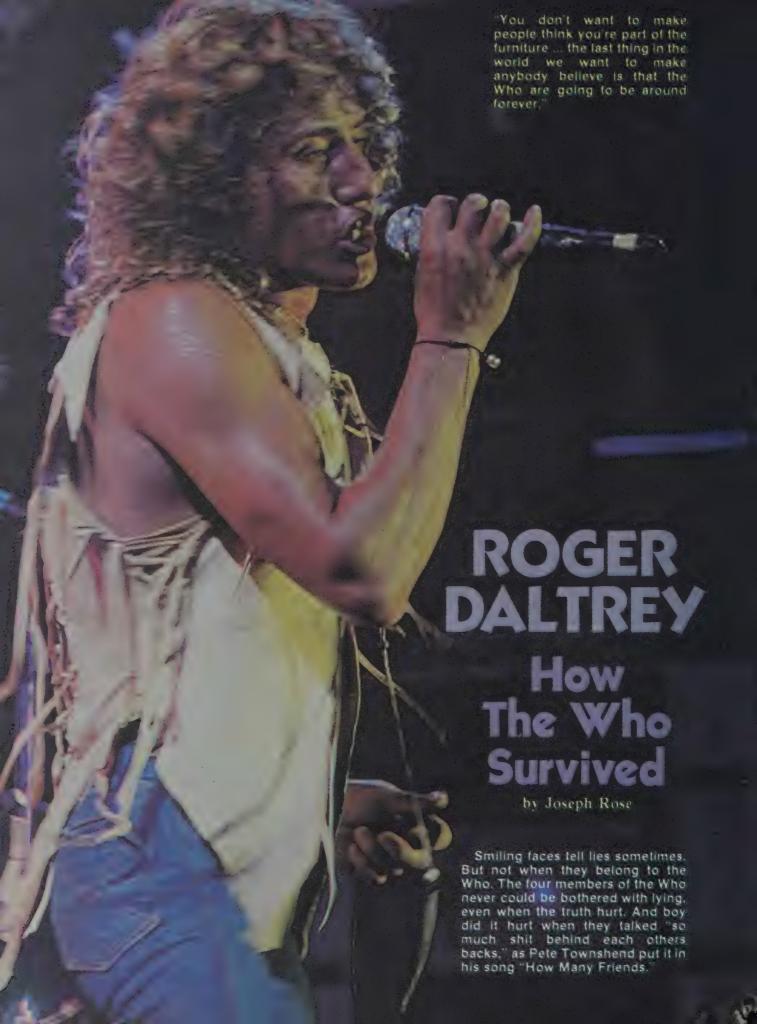
HP: Do you get excited when you move on to another town, when the band is on the road?

Joe: I'll tell you, it's basically the same stage. I mean the stage is identical every night, and the kids look the same ... but I never get bored with playing, ever. It's the only thing that makes it worthwhile. I'd like to be able to play every night in one city because then you're playing every night, and you get into the groove of it. HP: Do you think there's a situation where people tend to think that you and Steven are the stars?

Joe: I don't know. No one really comes up to me much more than anyone else in the band, except Steven. Steven ... well, I'll get out of the car, and then Steven will, and they'll flip out, you know. But I wouldn't want to be ... it's a drag, actually. I mean I get recognized everywhere, just about as much as he does, and I don't know that much about the other guys because it's not very often that we hang around together. Sometimes we do, but most of the time we go our own ways. Whenever we go somewhere and Steven has to sign alot of

(continued on page 60)





That's why it's so surprising to see Townshend, Roger Daltrey, John Entwistle and Keith Moon all smiling at the same time nowadays. Of course, they're all still worried about Keith, who's living in California and has gained a lot of weight, but then they always did fret over him, and it never did any good.

So it's a pint of jolliness all 'round, boys. The backstage fights of legend are now usually reduced to energetic arguments — when they occur at all. And onstage the feeling is positive, with each of the four relishing his role to the utmost and having a terrifically good time.

"It's been that way since last year, since the infamous NME (New Musical Express) articles," Roger Daltrey says. "That's why I wanted to go back on the road. I was sick of all the moodies."

Roger is referring to two articles in the British music newspaper. The first was an interview with Pete, in which Pete vented all his insecurities and frustrations — attitudes he had never shared with his fellow band members — and seemed to be putting the Who down in the process. The second was an interview in which Roger replied to all of Pete's accusations. Both Pete and Roger expressed themselves in such strong terms that rumors of the Who splitting, which surface every few months, got their biggest boost in years. Of course, the Who did no such thing.

"I'm not saying Pete was to blame for the moodiness," Roger says. "We were all to blame. But I think one thing those articles did was to bring all the frustrations out into the open. And it did clear the decks. When I read Pete's thing, I thought, well, what's going on in his head? Why don't he come say that to us?

"That's why I answered him in the same way. Because that's the only way. We don't really ever sit down and talk. It's really a very strange chemistry, which you must have noticed by being around us. It really is strange. We don't have to say anything to know what we're thinking. But when you get down to the frustrations of people, then you've got to say something.

"And when Pete let out his frustrations, if I had said to Pete, well, I feel this way, being the kind of bloke Pete is, he would have listened but he wouldn't have done a damn thing. But doing it that big in the NME, he just could not ignore it. He had to at least either say it's all fuckin' rubbish and I'm a C, which is fine — but at least he had to make an answer to a question.

"And it did clear the decks. I don't regret one bit of it. The only thing that kind of upset me in a way is the way the people who don't understand the way the Who work kind of ran and took sides and took shelter in different roles. That kind of upset me a little bit. But fuck it! It had nothing to do with the Who. Because the Who survived it, and that's the most important thing. And the whole vibe of the band since then has been like you saw tonight."

We are talking in Roger's hotel room at 2 in the morning. A few hours earlier the Who devastated a crowd of 30,000 with

We don't really ever all down and talk its really strange chemistry must have noticed by being around us

Photos by Bob Gruen



comes out. I think one of the valid criticisms of my last album was that the material wasn't meaty enough for me. I think that's right. I breezed through it

because it was a breeze.

"I mean, one reason I've always loved singing Townshend is because his songs were the most challenging kind of songs anyone could sing. You should see the struggles that go on when other people try to do Townshend numbers. It's quite amazing, actually.'

If Roger isn't seeking out new songwriters, does that mean he's going to

do oldies?

"No, I still want to do new stuff. I find that to go back to oldies is a negative step. I mean, everybody loves oldies and it's nice to remember, but if nobody keeps recording new material, then where's the oldies of the future? Is it always going to be the same oldies?

"If you can come up with one good number on an album, then you've made it, you know. On my first album, I had 'Giving It All Away,' which I still think is better than the way Leo (Sayer) did it in the end. Mainly because Leo was so paranoid that he wanted his to sound like

the demo.'

Even though "Lisztomania" was not as well-received as "Tommy," Roger isn't giving up on acting yet. "Like I've always said, I'm a amateur in that game. I'm going to do more obviously. I don't think 'Lisztomania' was a bad film. It was just an extraordinary film. And it's those kinds of films that don't get accepted by everybody. I really don't feel that it was a bad film, but there were a lot of bad things about it.

"I think I've got a career there if I want it, and I want to learn it. But it will have to come after the Who. That could come when the Who decide to be doing nothing. It will come secondary to the Who, as everything else. How long has the Who got? Hopefully, another 10 years. That would be fantastic. But that still leaves me hopefully another 20 years

of my life to do acting in.

"It hasn't affected me at all, this acting. I mean, it kind of upsets me when people say it's affected me. Just because I've made a film doesn't make the slightest bit of difference to what I am. I think it affects the way people feel about you. Which in turn can affect you. But to me it's nothing. It's just another part of an art

There have been whisperings around the Who encampment about a new project Pete is working on. The rumors are that it could be another concept album along the lines of "Tommy" and "Quadrophenia," but Roger isn't talking.

'Yeah, I heard some of the new stuff, but I don't like to say anything about it. I'm sorry, but I can't give that out. All I can say is that it'll be better Who stuff than's been recorded for a fuckin' long time, because we're gonna make sure it is. When we did 'The Who by Numbers,' we were a bit frayed at the edges, but we're not anymore. In the last year we've been mending the holes that were there, and it's a very tight ship now."

□

DWIGHT TWILLEY

(continued from page 27)

I've never seen The Dwight Twilley Band live, but a brief spot on Dick Clark's American Bandstand confirmed this dedication to the spirit and pelvis of Presley.

"The Man could MOVE. Great voice and a knack for picking songs that could swoon a universe. Elvis has knocked me out with just about everything he does. Yeah, the stuff that you think is crap even means a great deal to me. If I ever get a shot at movies I'd want them to look, sound and feel just like 'Jailhouse Rock.' It is strange that Europeans seem to be the only ones who realize the value of those old flicks. Paul McCartney sings a silly love song and it sounds silly. Elvis could take the same song and make it sound malicious and delicious all at once. That's pop power and that's what I want to create with our band.'

Fightin' words from a boy who looks and sounds like he can do it. "Sincerely" sets new standards for the resumption of the spirit that initially hooked me to rock music. "I'm On Fire" is one of the steamiest LP openers in existence. I'm a sap for that 'youain't youain't got no lover' hook on the chorus sliding under the etherial harmonies of the title.

"TV" gets the band's Elvis worship out in the forefront with a rousing doubletime of hiccup vocals and surf -

shattering guitar vibrato.

Twilley and Seymour know exactly how to couple their voices for maximum pleasure. Lots of breathy pauses teetering off the edges of 12 string guitar runs. Careful and ingenious intros that shift into endless hook variations. It's all there and it rarely, if ever, clinks.

It was difficult to really get to know Dwight from the short encounter of this interview. He justifiably got snappy when I started spending too much time comparing the backwards guitar loops on "Sincerely" (the song) to previous Beatle attempts with the same effect.

He even started questioning me about what direction I would take with a band having the capabilities of The Dwight Twilley Band.: I must admit that I wouldn't change a thing. In fact, I would be happy just looking like the hazy face on the cover of "Sincerely" and putting together the lyrical prospects of a insightful song such as "Three Persons."

Make it or not, Dwight Twilley and Phil Seymour have musically and stylistically succeeded and I mean that SINCERELY.

AMAZIN' SON

(continued from page 17)

- though they could well be hosannas to universal love; of nature, of all things.

"Rockin' Shopping Center," another Richman musing on architecture in the modern world (ditto for "Government Center" and "Lonely Financial Zone"), is a strong new Modern Lovers' number. until the end, where Jonathan goes — "I knew I'd never get a date / With some cute little building, like from Paris." The spoken intro to "New England," although an infectious doo - woppish tune with witty connections and half - rhymes, strikes me as a bit contrived in tone.

Yup, New England's a magnificent place (don't have to be raised there to appreciate it, y'all), and the song's as fingersnappingly "hook"-ful as most any off the lp. My fave cut is "Lonely Financial Zone," a plangent, tranquil mood piece, slow throbbing bass and shimmering exotic oriental guitars lending a visual backdrop to evocative lyrics::"...I stood in awe silently / Under buzzing electric lights / In the lonely financial zone / By the Sea / I've often walked under moon and stars."

Current Modern Lovers' lineup: Leroy Radcliffe (guitar, bg vox), Greg "Curly' Keranen (bass, bg vox), and long time ML drummer David Robinson. Plus Jonathan Richman, founding force, who "'sings' and plays guitar sometimes" according to the caption beneath the group photo on back of the lp jacket - first clue to the groups (and hence, Jonathan's) changed image. The old Modern Lovers looked sullen, scuzzy, mean. Like night people, hippie - greasers. Punks. Now they're a buncha sweet, cleancut ivy leaguers. Creampuffs, not rip-ups.

Still unabashedly minimalist, Modern Lovers' music has always been basic, nofluff rock & roll. Never stuffy; no extra riffing: a GROUP working together. dedicated. With Richman as the up-front man, lead vocalist, guitarist, songwriter. Stylistically, their strategy hasn't veered far from the pure-'n'-simple. But, since Richman's cult - stellar rise, the Modern Lovers has thinned into a necessary group of players to back Jonathan's loony brand of modern love songs. No shared climb for celebrity; the limelight's exclusively his - which doesn't mean Jonathan should be begrudged success, or blamed for depriving anyone else of getting there. He deserves it, already.

Took more than half a decade before people'd take this "feral child of Rocky and Bullwinkle" seriously; years of straight, Boston and Berkeley, on street corners and high school bandstands, of strumming an acoustic guitar in close cropped hair, tee -shirts and bronzed fine health, hazel eyes wild, intense; alone; years of countering strange stares from passersby with "Hey, I'm no hippie!" whenever he, the exuberant yet unknown modern rocker, Jonathan Richman, opened his mouth to sing "Kumbaya". Now he covers "Amazing Grace.'

As long as he's happy, Amen.□

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44/You Are The Woman 53/You To Me Are Everything

YOU ARE THE WOMAN

(As recorded by Firefall)

RICK ROBERTS

You are the woman that I've always dreamed of I knew it from the start I saw your face and that's the last I've seen of my heart.

It's not so much the things you say to me it's not the things you do It's how I feel each time you're close to

That keeps me close to you whoa. It's hard to tell you all the love I'm feelin'

That's just not my style You've got a way to set my senses reelin'

Ev'ry time you smile whoa.

It's not so much your pretty face I see It's not the clothes you wear It's more that special way you look at

That always keeps me here.

Oh my heart, oh of my heart.

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NO WAY BACK

(As recorded by Dells)

A. TERRY W. MORRIS R. BROOKS

There's no way back when JC on your track

He doesn't give up man he's got real stuff

Hey through thick and thin JC makes a dollar bend

No way back, no way back Man he's real rough that dollar bill make him tough

No way, no way back

No way.

There's no way back when Jessie on your track

He won't give in man he's really discipline

When JC on your back He just don't give an inch not even in a clinch

No way back no, no way back. When JC on your back and every little cheat

When Jessie Crowder on your track When he grins look out cats 'Cause he's out to win What it is.

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SPOTLIGHT

(As recorded by Crosby & Nash)

DAN KORTCHMAR GRAHAM NASH

How come you ask me what I'm doin' here with my guitar in hand I'm at the microphone stand I think the reason should be very clear You see the spotlight it's for a good night.

Something happens to you And the same things happen to me So if I sing about the places that you've been to

You can do them once again through me But it's only me.

So if you catch me handing you a line Please fórgive me ah but let me be I've got to do it almost all the time It fills a big hole in my young soul.

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QUEEN OF MY SOUL

(As recorded by Average White Band)

HAMISH STUART

I've loved you for as long as I remember
And I know I'll love you all of my life
I'll try to stay true, oh, yeah, I'll try
'Cause you got the power to satisfy me
But there's always something new
about you out of reach.

Oh, music, sweet music, you're the queen of my soul
Oh, music, sweet music, you're the queen of my soul.

Ah, you're a lady, you're my world Come on and speak to me Ah, you gotta help me now to find the right key Major to minor, keep it in its staff Let me hear, you got to teach me your sweet harmony.

Oh, music, sweet music, you're the queen of my soul

Oh, music, sweet music, you're the queen of my soul.

Oh, in the world there are so many who are gifted

And to give me inspiration ev'ry day You're my way of life, yeah

Oh, I know that we will always stay together

And I will love you strong
'Cause you got me flyin' on the wings of
our song, hey

Let's talk this over and take me higher Give it to me one more time and let me pass it on.

Ah, music, sweet music, you're the queen of my soul

Music, sweet music, you're the queen of my soul.

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MUSKRAT LOVE

(As recorded by Captain & Tennille)

WILLIS ALAN RAMSEY

Muskrat, muskrat candle light

Doin' the town and doin' it right in the

evenin'

It's pretty pleasin'
Muskrat Susie, Muskrat Sam
Do the jitterbug out in muskrat land
And they shimmy, and Sammy's so
skinny.

And they whirled and they twirled and they tangoed
Singin' and jingin' the jango
Floatin' like the heavens above
It looks like muskrat love.

Nibbling on bacon, chewin' on cheese
Sam says to Susie, "Honey, would you
please be my missus?"
Susie says yes with her kisses
Now he's ticklin' her fancy, rubbin' her

Muzzle to muzzle, now, anything goes
As they wriggle, and Sue starts to
giggle.

And they whirled and they twirled and they tangoed
Singin' and jingin' the jango
Floatin' like the heavens above
It looks like muskrat love.

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TAKE A HAND

(As recorded by Rick Springfield)

RICK SPRINGFIELD

Turn up your radio and put your ear to the sweet, sweet music And take your baby and hold her in your

And hear the music go "ooh, ooh"
And if you're feelin' like it
Go get your lover and reel and rock her
And roll it over and hold her tighter
Hold her tighter it's what she needs.

You've got to take a hand Take a hand you've got to let her know Take a hand, take a hand you've got to let it show.

Turn up the music, put your ear to the radio

And take her gently and rock her in your arms

And hear the record go "aah, aah"
And if you're feelin' like it
Go get your lover and reel and rock her
And roll it over and hold her tighter
Hold her tighter it's what she needs.

You've got to take a hand Take a hand you've got to let her know Take a hand, take a hand you've got to let it show.

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SO SAD THE SONG

(As recorded by Gladys Knight and the Pips)

MICHAEL MASSER **GERRY GOFFIN**

I know that we both talked it over And said it's best to forget And we'll leave all our mem'ries behind

It's better ended and yet.

So sad the song of two empty lives When that moment of truth suddenly

And so sad the song of what might have been

You see a life time of dreams scattered

in the wind.

Together we belong together Never was that one lovely word easier to say

So sad the song of just remembering When knowing the love of your life will never come again.

And I'll love you forever on that you can rely

So would it be wrong to give our love just one more try (my darlin') So'sad the song that says goodbye So sad the song that says goodbye.

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CATFISH

(As recorded by Four Tops)

LAWRENCE PAYTON FRED BRIDGES MIKKI FARROW

She was a disco queen She came from New Orleans Catfish was her name Dancin' was her claim to fame She took me to a fish-fry The airl danced all night Catfish sure was nice She makes my nature rise.

Oo she was amazina She kept 'em gazing Oh, Lord as she danced across the floor So enticing, so satisfying So hypnotizing, so masterizing I want to be with her and dance forever more

I want to tell you 'bout Catfish Makes my nature rise.

Girl didn't waste no time "Do what you want to do I want to lay it on you Come on out on the floor I want to thrill you some more" Catfish sets me on fire She makes my nature rise.

Oo she was amazing She kept 'em gazing Oh, Lord as she danced across the floor So enticing, so satisfying So hypnotizing, so masterizing I want to be with her and dance forever more

I want to tell you 'bout Catfish Makes my nature rise She put it right on the line.

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I GOT TO KNOW

(As recorded by Starbuck)

BRUCE BLACKMAN

I helped you with your problems You ought to help me with mine Oh I got to know, I got to know Just gimme some kind of sign You wanna be a lady scholar You ought to know what to say Oh I got to know, I got to know We can't go on this way

Any major fool down on Forty-Second

Would tell you that's no way to beat the

You're a little younger maybe I'm a little old

I never said it but I need to be told Oh I got to know, I got to know, I got to know

Oh I got to know, I got to know, I got to know

Oh I got to know, I got to know, I got to

You communicate with silence, you expect me to understand Oh I got to know, I got to know You can make me a happy man While I'm waitin' for your answer I'm sleepin' in my shoes Oh I got to know, I got to know 'Cause I wanna go spread the news.

So if you think you need me just give me a little call

Oh I got to know, I got to know What's on your mind, what's on it But I'm tired of all this waitin' You sweet talk me to death Oh I got to know, I got to know But I better not hold my breath.

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LET'S BE YOUNG TONIGHT

(As recorded by Jermaine Jackson)

DON DANIELS MICHAEL L. SMITH

Ooh baby let's be young tonight
Let's go dancing in the party lights
I'll go and shine my shoes
You get your old dress out
Let's hit the discoteques and we'll turn
them out ooh, ooh baby.

Let's be young again
Let's get back, let's get back in the trend
'Cause it's not too late to celebrate
Let's go and wine and dine while we
still have time
Come on baby let's be young tonight
Oh baby dance in the party lights
We're gonna boogie baby oh
Boogie, boogie crazy
We're gonna boogie baby boogie me
and my lady.

We'll never know when we'll get this chance again Oh baby let's be young tonight Let's go dancin' in the party lights I'll go and shine my shoes get your old dress out Let's hit the discoteques and we'll turn them out Baby let's be young again Let's get back, let's get back in the trend Cause it's not too late to celebrate Let's go and wine and dine while we still have time come on baby Let's be young tonight Oh baby dance in the party lights Let's get down baby yeah let's get down baby.

Oh yeah come on baby come on yeah
Come on baby come on yeah
Oh yeah yeah yeah
Come on now baby come on dance with
me
Come on now baby come on dance with
me
Come on now baby come on dance with
me

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Come dance with me.

DETROIT ROCK CITY

(As recorded by Kiss)

PAUL STANELY BOB EZRIN

I feel uptight on a Saturday night Nine o'clock and the radio's the only light I hear my song and it pulls me through Comes on strong tells me what I gotta

do.

I got to get up

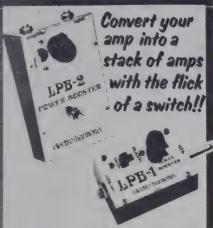
Ev'rybody's gonna move their feet

Get down ev'rybody's gonna leave their seat You gotta lose your mind in Detroit Rock City Get up ev'rybody's gonna move their Get down ev'rybody's gonna leave their Getting late I just can't wait Ten o'clock and I know I gotta hit the road First I drink then I smoke Start the car and I try to make the midnight show Get up ev'rybody's gonna move their feet Get down ev'rybody's gonna léave their seat.

Movin' fast doin' ninety five
Hit top speed but I'm still movin' much
too slow
I feel so good I'm so alive
I hear my song playin' on the radio
It goes.
(Repeat chorus)

Twelve o'clock I gotta rock
There's a truck ahead lights starin' at
my eyes
Oh my God no time to turn
I got to laugh 'cause I know I'm gonna
die
Why?
(Repeat chorus)

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JUST TO BE CLOSE TO YOU

(As recorded by Commodores)

LIONEL RICHIE

Just to be close to you girl Just for a moment well just for an hour Just to be close to you girl Oh well ah baby aw.

You know I've been thru so many changes in my life girl Aw I've been up real high where I thought I didn't need anybody Aw and then again I've been down real low where there was no one in my life who needed me

Aw and I found that material things I thought had so much value

Aw girl didn't really have any value at all

There was a lonely man A man with no direction, with no purpose

With no one to love and no one to love me for, for me

Aw girl then you, then you came into my life

You made my jagged edges smooth You made my direction so clear and you aw woman you became my purpose my reason for livin' girl

You see you're my heart, you're soul, you're my stone inspiration

Baby oh that's why I'm standin' here singin' and opening my arms to you I wanna say child why don't you take my hand

Ah we'll live in love forever Yeah take my hand ooh we'll be alone you and me yeah Take my hand girl

We'll live our lives together yeah together, together yeah together. Just to be close to you girl Just for the moment baby, just for an hour

Just to be close to you girl hey ooh.

I've been out there searchin' so very long baby

Searchin' to find somebody just like you And for some folks it takes a lifetime sugar

To find in this world a dream come true Why don't you take my hand oh we'll live in love forever yeah

Take my hand girl we'll be alone you and me

Take my hand we'll spend our lives together, together, together, together

Just to be close to you girl Just for the moment just for the hour Just to be close to you girl I need you baby

To make love to be loved by you baby To have your warm body close to mine To whisper words that make you feel like a woman

Girl I know our love will stand the test of time.

Just to be close to you girl For the moment baby, for the moment baby, for the moment baby For the sugar, sugar, yeah, yeah, yeah, yeah, yeah, yeah, yeah Och yeah, yeah My arms are still burnin' girl Ya got me yearnin' for your love Yeah, yeah, yeah, yeah, yeah, yeah, yeah.

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GIMME YOUR MONEY PLEASE

(As recorded by Bachman-Turner Overdrive)

C. F. TURNER

I was walkin' on down the alley When a face I'd never seen came close from deep in the darkness And his mouth came on real mean And I saw that he be liquored And he staggered to, staggered to his feet

And he said, "Boy, you'd better move real slow

And gimme your money, please." He said, "Gimme your money, please." Wasn't that strange? Wasn't that strange indeed? Wasn't that strange?

Wasn't that strange indeed? He said, "Gimme your money, please." He said, "Gimme your money, please." Being born and raised in New York There ain't nothin' you won't see 'Cause the streets are filled with bad goings-on

And you know that's no place to be But my car broke down in the evenin' You know it just stopped stone cold, stopped stone cold in the street And a dirty mean man with a shotgun in his hand

Said, "Gimme your money, please." He said, "Gimme your money please." (Repeat chorus)

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DISCO BODY (Shake It To The East, Shake It To The West)

(As recorded by Jackie Moore)

CLARENCE REID

Come on girl with your sexy self, with your disco body

This disco body needs a little lovin'
It's all excited from all of this huggin'
This disco body needs a little action
A little touch here and there brings
satisfaction

Dancin' all night with your arms around my waist

Those sexy lips of yours I can almost taste

Those sexy little eyes staring into mine I want you so badly it ought to be a crime.

This disco body
This disco body of mine
Shake it to the east, shake it to the west
Shake it to the one that you love the best
Disco body
Disco body of mine.

This disco body wants you oh so much It wants to be kissed, it wants to be touched

This body is feelin' touchin' hands you've given

This disco body of mine just started living

Hey Mr. D.J. I want you to know Whatever you do, please don't play nothin' slow

I got to keep movin', I can't afford to stand still If the groove don't get cha, this disco

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body will.

GOOFUS

(As recorded by The Carpenters)

GUS KAHN WAYNE KING WILLIAM HAROLD

I was born on a farm out in I-o-way
A flaming youth who was bound that
he'd fly away
I packed my grip and I grabbed my saxophone

Can't read notes, but I play anything by ear

I made up tunes on the sounds that I used to hear

When I'd start to play folks used to say "Sounds a little Goofus to me."

Corn-fed chords appeal to me
I like rustic harmony
Hold the note and change the key
That's called "Goofus"
Not according to the rules
That you learn at music schools
But the folks just dance like fools
They go "Goofus"
Got a job but I just couldn't keep it long

Got a job but I just couldn't keep it long
The leader said that I played all the
music wrong

So I stepped out with an outfit of my own

Got together a new kind of orchestree And we all played just the same "goofus" harmony

And I must admit we made a hit "Goofus" has been lucky for me.

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SATIN SHEETS

(As recorded by Bellamy Brothers)

WILLIS ALAN RAMSEY

1 wish 1 was a millionaire I'd play rock music and grow long hair I tell you boys I'd buy a new rolls royce.

Pretty women'd come to me
I'd give 'em all the third degree
I'd give 'em satin sheets
To keep 'em off the streets
Hallelujah let me sock it to ya
Praise the lord and pass the mescaline

Great Jehovah you'll come over Soon as you see me boogie woogie 'cross the silver screen.

You can hang 'em high or hang 'em low I'd put 'em in the ceilings wherever I'd

go
And they'd swing all night from the
rafter lights
Hallelujah what's it to ya
You got your coffee
Me I got my Spanish tea
Great Jehovah you'll come over
Soon as you hear me playin' my
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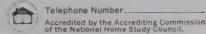
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JUMP

(From the Warner Bros. Film, "Sparkle")

(As recorded by Aretha Franklin) **CURTIS MAYFIELD**

> Jump, jump, jump Jump, jump, jump jump.

Boy don't get shaky Don't be mad and get flaky 'Cause this dance you don't know Let mama show you how it goes Spread your feet out Move your hands all about Bend over red rover We're gonna turn the place out And now you jump We're gonna shake a little funk

You're doin' fine And now you're right on time have a ball

I hope my mama don't call Know the rules We're gonna keep it in the groove.

You're all for me 'cause you're movin' just to set me free I just love the way you party hard Don't know nothin' to tear us apart Tell you now I ain't too proud to beg Hope my partner loves to shake a leg Just one thing I need to know If you love me please just tell me so.

And now you jump We're gonna shake a little funk You're doin' fine And now you're right on time have a ball

I hope my mama don't call Know the rules

We're gonna keep it in the groove And now you keep it in the groove.

Jump, jump, jump You jump, jump, jump, jump Jump, jump, jump, jump Jump, jump, jump, jump.

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THIS ONE'S FOR YOU

(As recorded by Barry Manilow)

BARRY MANILOW MARTY PANZER

This one'll never sell, they'll never understand

I don't even sing it well, I try, but I just can't

But I sing it ev'ry night and I fight to keep it in

'Cause this one's for you This one's for you.

I've done a hundred songs, from fantasies to lies

But this one's so real for me that I'm the one who cries

But I sing it ev'ry night and I fight to hide the tears

'Cause this one's for you.

This one's for you wherever you are To say that nothing's been the same since we've been apart This one's for all the love we once knew Like everything else I have This one's for you oh.

I've got it all, it seems, for all it means to

But I sing of things I miss and things that used to be

And I wonder ev'ry night if you might just miss me too And I sing for you I sing for you.

This one's for you wherever I go To say the things I should have said, things that you should know This one's to say that all I can do is hope that you will hear me sing 'Cause this one's for you oh This one's for you wherever you are To say that nothing's been the same since we've been apart oh.

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SUPERSTAR

(As recorded by Paul Davis)

PAUL DAVIS

Bérnie writes the words while Elton makes the music and the melody Philadelphia Freedom always sounds so good to me

Stevie you're a wonder when you're singin' that perfect harmony It's hard to believe all the love that blind man made me see.

Superstar I want to thank you for what you are For only six, ninety eight, Lord, you

sound so great And I just can't wait to hear you singing (come on, come on) Come on and sing it.

Heart like a wheel always makes me feel anyway I wanna be Linda you're the winner, oh girl, you're lookin' thinner than you used to be Joni Mitchell you always pull me through when I get down and blue Music is your callin'! Help, I think I'm fallin' in love with you.

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THAT FUNKY MUSIC

(As recorded by Wild Cherry)

R. PARISSI

Once I was a boogie singer Playing in a rock and roll band I never had no problems yeah Burnin' down the one night stands Then ev'rything around me Got to start to feelin' so low And I decided quickly to disco down and check out the show.

Yeah, they were dancin' and singin' and movin' to the groovin' And just then it hit me Somebody turned around and shouted Play that funky music, white boy Play that funky music right Play that funky music, white boy Lay down the boogie and play that funky music till you die.

I tried to understand this I thought that they were out of their minds

How could I be so foolish To not see I was the one behind So still I kept on fightin' Losing ev'ry step of the way I said, "I must go back there And check and see if things were the same."

(Repeat chorus)

At first it wasn't easy Changing rock and rolling minds Things started getting shaky I thought I'd have to leave it behind But now it's so much better I'm funkin' out in every way But I'll never lose that feelin' of how I learned my lesson that day.

They shouted play that funky music, white boy

Play that funky music right Play that funky music, white boy Lay down the boogie and play that funky music till you die.

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one, Doctor Q."

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ROCK'N ME

(As recorded by Steve Miller Band)

STEVE MILLER

Well I been lookin' real hard
And I'm tryin' to find a job
But it just keeps gettin' tougher ev'ry
day
But I've got to do my part
'Cause I know in my heart
I've got to please my sweet baby yeah.

Well I ain't superstitious and I don't get suspicious 'Cause my woman is a friend of mine And I know that it's true that all these things that I do Will come back to me in my sweet time.

> So keep on rockin' me baby Keep on a rockin' me baby Keep on a rockin' me baby Keep on a rockin' me baby.

I went from Phoenix, Arizona, all the way to Tacoma, Philadelphia, Atlanta, L.A. Northern California where the girls are

warm
So I could be with my sweet baby yeah.

Keep on a rockin' me baby
Baby, baby, baby keep on rockin'
Rockin' me baby
Keep on a rockin', rockin' me baby.

Don't get suspicious now don't be suspicious
You, you are a friend of mine
And you know that it's true
That all the things that I do
I'm gonna come back to you in your
sweet time.

I went from Phoenix, Arizona, all the way to Tacoma, Philadelphia, Atlanta, L.A.

Northern California where the girls are warm

So I could hear my sweet baby say. (Repeat chorus)

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STREET SINGIN'

(As recorded by Lady Flash)

BARRY MANILOW ANDRIENNE ANDERSON

Well, well, well, here we are, me and you

(Shoop, shoop, me and you)
Well, well, well, singin' like we used to
do

(Wa ditty ditty)

Do you remember the sweet sounds?
Do you remember the good times?
Do you remember how we used to be so fine?

(So fine) 'We'd forget about the time.

When we were street singin', we were beauties in the night
We were sweet street singin' with the future lookin' bright.

Doo lang, doo lang, doo lang, doo lang, shoo bop, shoo bop
Doo lang, doo lang, doo lang, shoo bop, shoo bop
Doo lang, doo lang, doo lang
I'll remember street singin' for the rest
of my life.

Hey, hey, hey, sure and we were nobody's fools
(No, no, nobody's fools)
Hey, hey, hey, always playin' super cool
(Soop sooper cool)
Do you remember the old days?
Singin' down in the subways
Do you remember how we used to sound so fine?
(So fine)
And we didn't have a dime.

When we were street singin', we were beauties in the night
We were sweet street singin' with the future lookin' bright.

Dill lil lil lil lil (yeah)
Dill lil lil lil lil (yeah)

Dill lil lil lil lil

Dill lil lil lil lil

Dill lil líl, l'll remember street singin' for the rest of my life.

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YOU TO ME ARE

(As recorded by The Real Thing)

KEN GOLD MICHAEL DENNE

I would take the stars out of the sky for you

Stop the rain from falling if you asked me to
I'd do anything for you
Your wish is my command
I could move a mountain when your hand is in my hand.

Words cannot express how much you mean to me

There must be some other way to make you see

If it takes my heart and soul, you know
I'd pay the price

Ev'rything that I possess I'd gladly sacrifice.

Oh, you to me are ev'rything
The sweetest song that I could sing
Oh, baby, oh, baby
To you, I guess I'm just a clown who
picks you up each time you're down

Oh, baby, oh, baby
You give me just a taste of love to build
my hopes upon
You know you've got the power, girl, to
keep me holding on
So now you've got the best of me
Come on and take the rest of me, oh
baby.

You to me are ev'rything.
The sweetest song that I could sing
Oh, baby, oh, baby.

Though you're close to me, we seem so far apart

Maybe, given time, you'll have a change of heart

If it takes forever, girl, then I'm prepared to wait

The day you give your love to me won't be a day too late.

(Repeat chorus)

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HONEY CHILD

(As recorded by Bad Company)

P. RODGERS M. RALPHS

B. BURRELL

S. KIRKE

Well the first time that I met you
You were only seventeen
But I had to put you down
'Cos I didn't know where you'd been
You had a long black dress, you didn't
seem to have no class

But the look on your face was no disgrace

I knew I had to move real fast.

Honey Child don't you know you drive me wild

Honey Child don't you know you drive me wild

Just about to lose my mind.

Well the second time that I met you You were just turned twenty-one And all your talk about love Was gone, long gone.

Honey child don't you know you drive me wild

Honey child don't you know you drive me wild

Just about to lose my mind.

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MESSAGE IN MUSIC

(As recorded by O'Jays)

K. GAMBLE L. HUFF

We got a message in our music We got a message in our music There's a message in our song So hum along sing the song.

Open your ears an' lissen here Cuz we gonna talk about all the things that's been goin' down, goin' down, goin' down

Get your information from this means of communication

Cause we got it, we got it, we got it A message in our music We got a message in our music There's a message in our song So understand while you dance.

Cuz we gonna talk about the situation of our nation, nation, nation Try make you see things aren't like they're supposed to be We got it, we got it, we got it A message in our music We got a message in our music There's a message in our song.

We wanna look aroun' at our neighborhoods, neighborhoods, neighborhoods Get your information from this means of

communication.

Message in our music Clap your hands, clap your hands Message in our music.

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HOME TONIGHT

(As recorded by Aerosmith)

STEVEN TYLER

Now it's time to say goodnight to you Now it's time to bid you sweet adieu Maybe drink of cheers to yesterday And maybe you'll drink the tears away So baby, don't let go

Hold on real tight 'Cause I'll be home tonight, tonight

So baby, don't let go Hold on real tight

Cause I'll be home tonight, tonight, tonight.

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GIVE IT UP (Turn It Loose)

(As recorded by Tyrone Davis)

LEO GRAHAM

Give it up, turn it loose. Give it up, turn it loose.

I went downtown the other day
And I heard a woman say
I do all I can for that man
At home he still won't stay
I could tell the way that woman spoke
Her heart was truly broke
She said if a man can't treat his woman

Give her good lovin' day and night He sho' ought-a give it up, turn it loose Give it up turn, it loose Give it up, turn it loose.

right

When you need your man to be satisfied And he tells you "no" for no reason why You will finally find out for yourself There ain't no love between the two of you left

> Give it up, turn it loose Give it up, turn it loose.

When you try as hard as you can
To do what you think is right
And still you get that same old cold
shoulder
Ooo, that same old shoulder late at

night Late at night, late at night, here's what

> Give it up, turn it loose Give it up, turn it loose.

When you've done all you can do, give it up

When you see it just ain't no use, turn it loose

Way late at night when you're laying down

And you need some huggin' and no one's around

You walk around all day long with love on your mind

Thinking about the love that you just get sometimes

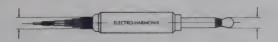
Give it up, turn it loose. Give it up, turn it loose.

When you have someone sitting there By your side, and they ain't no company at all

All you need is a little loving touch And when you don't get it, ooo it hurts you so much

Give it up, turn it loose Give it up, turn it loose Give it up, turn it loose.

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I CAN'T HEAR YOU

(As recorded by Helen Reddy)

GERRY GOFFIN CAROLE KING

Here you are again, tellin' me you're sorry, baby

Tellin' me you wanna come on back home where you belong

There you go again, lyin' and a alibin' Singin' that same old worn out song Here it comes now, I can't hear you no more

I've heard it all before, you ain't a reachin' me no how,

No way, no time until doomsday I can't hear you no more, I can't hear you no more

You walked out on me once too often baby

And I can't take no more of your jive and that's the truth

I ain't about to let you run me into the ground

I'm not gonna throw away my youth, no, not hardly

You gotta speak up louder, you gotta speak up louder

You gotta speak up louder, you gotta speak up louder.

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THE RUBBERBAND MAN

(As recorded by The Spinners)

L. CREED T. BELL

Hand me down my walkin' cane Hand me down my hat Hurry now and don't be late 'Cause we ain't got time to chat You and me were goin' out to catch the latest sound Guaranteed to blow your mind

So high you won't come down.

Hey y'all prepare yourself for the rubberband man

You've never heard a sound like the rubberband man

You're bound to lose control when the rubberband starts to jam.

Once I went to hear them play at a club outside of town.

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SUNRISE

(As recorded by Eric Carmen)

ERIC CARMEN

Sunrise, shine down a little love on the world today Make a morning so sweet that it'll have

to chase my blues away Oh, the moon and stars have gone And I can see the light of dawn Like a golden smile brightening up a brand new day, brand new day.

Sunrise, come wrap me in the warmth of your crimson sky I spent a long time believin' in a dream that had passed me by But the moon and stars have gone And I can see the light of dawn Like a golden smile brightening up the morning sky.

From my bed I can hear the world outside

I get up, throw my window open wide Take a breath of that fresh air Take a breath of that fresh air, fresh air,

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THAT'LL BE THE DAY

(As recorded by Linda Ronstadt)

NORMAN PETTY BUDDY HOLLY JOE ALLISON

Well, you give me all your lovin' and your turtle dovin'

All your hugs an' kisses an' your money too

Well, you know you love me, baby Until you tell me, maybe, that some day, well, I'll be through.

Well, that'll be the day, when you say goodbye

Yes, that'll be the day when you make me cry

Ah, you say you're gonna leave, you know it's a lie

'Cause that'll be the day when I die.

Well when Cupid shot his dart He shot it at your heart So if we ever part and I leave you You say you told me an' you told me boldly

That some day, well, I'll be through. (Repeat chorus)

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FERNANDO

(As recorded by Abba)

BENNY ANDERSSON STIG ANDERSON **BJORN ULVAEUS**

Can you hear the drums Fernando? I remember long ago another starry night like this

Can you hear the drums Fernando? I remember long ago another starry night like this In the firelight Fernando You were humming to yourself and softly strumming your guitar I could hear the distant drums and sounds of bugle calls were coming from

They were closer now Fernando Every hour, every minute seemed to last eternally I was so afraid Fernando We were young and full of life and none of us prepared to die And I'm not ashamed to say the roar of guns and cannons almost made me cry.

Now we're old and grey Fernando And since many years I haven't seen a rifle in your hand Can you hear the drums Fernando?

Do you still recall the frightful night we crossed the Rio Grande? I can see it in your eyes how proud you were to fight for freedom in this land.

There was something in the air that night

The stars were bright, Fernando They were shining there for you and me, for liberty, Fernando

Though we never thought that we could lose

There's no regret If I had to do the same again, I would my friend, Fernando If I had to do the same again, I would my friend, Fernando.

There was something in the air that night

The stars were bright, Fernando They were shining there for you and me, for liberty, Fernando

Though we never thought that we could

There's no regret If I had to do the same again, I would my friend, Fernando If I had to do the same again, I would my friend, Fernando.

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DON'T THINK ... FEEL

(As recorded by Neil Diamond)

NEIL DIAMOND

Sleepy old sun, sleepy old day Sleepy old tree gonna make me some shade

Sleepy old time on my side of town I'm feelin' fine I'll explain to you now.

Don't think feel Ain't no big deal Just make it real and don't think feel It don't take plans to clap your hands When it feels nice just don't think twice.

Some worry all day 'bout who they can trust Some worry all night 'bout money and

Worry they do and worried they die

And after they're gone just the bankers cry.

Don't think feel Ain't no big deal Just make it real and don't think feel It don't take plans to clap your hands When it feels nice just don't think twice.

Life is a card You take what you get You do what you can to feel no regret You do what you can forget about words

Just go with the feelin' it usually works.

Don't think feel Ain't no big deal Just make it real and don't think feel It don't take plans to clap your hands When it feels nice just don't think twice.

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JOE PERRY

(continued from page 39)

autographs ... well, he likes it. That's his nature, and that's fine for him.

I'd like to be able to go wherever I want to go, and not get hassled. Like we were at Opryland, in Nashville, and you like to run around and you don't want to just stand there. One kid comes up and asks for an autograph, and all of a sudden, while you're signing it, there are ten kids around sticking papers in your face. I like it, and I appreciate it, but in the meantime, I'm like everybody else. I'm there to have a good time. And i just don't feel like signing all those papers. I feel sorry for all those TV stars. I mean they get paid good, but man, their faces are so well known, no matter where they go, forget it.

HP: How come you've been jamming with the Dolls recently?

Joe: Well, I like their music for one thing, and I like David. I always liked the Dolls, I thought they were one of the best American bands, ever. And the opportunity came for me to jam with them,

and so I did.

HP: Do you have as much fun—or more—with them as you do with Aerosmith? Joe: I wouldn't say it's as much... well, it's just different. I mean I haven't jammed with anyone on stage, probably for about five years. And I feel comfortable with them because I know them. I don't care... I just enjoy playing with David because he's fun. But Aerosmith is a totally different thing because we're doing our own songs, I'm doing my songs, and we're trying out new stuff all the time, Steven is a really good singer, and it's just a different thing.

HP: Ummmm ... do you understand why guitarists go and do solo albums?

Joe: Yeah, oh yeah. I probably will do one someday. Everybody probably will in the band, when we get more time. Aerosmith has stayed together as long as it has because we all realize the value of everybody else. Everyone realizes that everybody else's influence is what is making the sound happen. Even if someone else gets another band on the side, and does what they want. Aerosmith itself will

never crumble, because, as far as I can see now, we've had so many inputs — everything that can happen has happened — and we've still stayed together. Everyone is famous, Steven's had enough people tell him he's great, and well — you know, lesser bands have broken up for lesser reasons.

HP: Do you think you're difficult? Moody?

Joe: Yeah. Sometimes I just stop talking. Of course I'm moody.

HP: You take Elissa (Joe's wife) on the road with you all the time. Do you think that's unusual?

Joe: Well, I didn't do it when I couldn't afford it. Now I can afford it. It makes it easier to be on the road. I mean, she makes sure my bags are packed, and if I get really drunk she takes care of me ... what are you going to do, sit in the Holiday Inn alone? And it's better, because we always search out places to go if we can, we find something to do together.

HP: There are a lot of musicians who wouldn't want the people they care about on the road with them, for a variety of



reasons...

Joe: Well, for some people — maybe they just don't want to be with them. For some it might be better to be away from them for awhile. I went through all that running around when I was in apprenticeship for years in Boston. And it had nothing to do with being in a band, I was just a young kid running around, and that was that.

HP: What other bands would you still

like to go and see?

Joe: Nobody. I don't know. I'd go see Queen if I could. I met Brian May, and he's a really nice guy. He's a good guitar player. Jeff Beck — I would go see him. HP: Well, he's doing all those opening dates for you...

Joe: Yeah I know, so there's no problem

there

HP: Don't you think it's weird?

Joe: No, we asked him to.

HP: No, I don't mean that. Did you ever

think in 1967 that Jeff Beck...

Joe: No, of course not. But — his bands are always great. It has nothing to do with the level of proficiency; in relation to his appeal ... well, we're just a lot more far reaching, and that's why he's playing under us now. More like middle of the road..

HP: Do you ever wonder why so many people are picking up on you?

Joe: Yeah, I spend a lot of time thinking about that. I think we were just turned on by something and now we're just a lens of whatever that energy was. I don't know. The format has always been there. It's been there for twenty years and we're just — well, we were turned onto whatever it was that turned us on in the 1960's, and now it's just coming through us again. I'll never be as good as Chuck Berry, or doing new things, or channelling old things. But on the other hand — five years from now, there may be someone who would think, 'well, I'll never be as good as Aerosmith...' I don't think there's ever anything really new, but there are some people who put more of themselves into it.

You can always see the roots, but some people sound more unique - like Hendrix. I mean you could see where the roots came from, but the guy was a genius. Once you get to that place ... you get set free. He just went on until he burned out. Like a meteor ... all of a sudden, ssshooo ... it's too bad. But then, if he'd been another kind of person and he'd really been cold about it, he might be alive today, but he never would have been as hot as he was when he was hot. You can't be totally unique, you know ... You always have to use the medium, and that's rock. I don't know, I don't think we sound as derivative as some bands do. There are some songs that are pretty unique that we do...

HP: Do you ever get nervous anymore? Joe: No.

HP: Do you miss that? The tension... Joe: Getting nervous? It's a pain. I mean, your hands shake a little bit, you don't need that. Going onstage ... well, there's tension in that, but, you get off. It's fun. It's energy, because you know what's coming up.□

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JOHNNY AND EDGAR WINTER

(continued from page 29)

featuring Johnny and Edgar together. The tour materialized this last summer, covering more than 20 cities, and giving rock fans a unique glimpse of these two talented musicians working in tandem.

A capacity crowd filled Madison Square Garden's Felt Forum two nights running for the New York dates on the show. It was quite a show. Johnny was in rare form, one of the legendary characters of the 60s still at the edge of the stage swapping electric licks and boogying to the beat of his own drum.

"I just want you to know that I know that you know that I know that you know that I know that you're having a good time," he shouted into the mike, then struck up one of the tour highlights, a rock and roll medley that included "Baby Watcha Want Me To Do," "Jailhouse Rock," "Good Golly Miss Molly," "I'm Ready," "Blue Suede Shoes," and "Jenny Take A

Ride."

Edgar played a more subdued role on the together tour. Where Johnny pushed himself and the audience (at times Johnny teetered at the edge of the stage, slapping hands with the audience, playing, and balancing all with one precarious gesture), Edgar held onto the musical controls, getting out to rock, sing, and play, but also capable of slipping back into the band's line-up to push the musical progression forward.

"Frankenstein," "Tobacco Road," "Jumpin Jack Flash," and other Winter — inspired favorites brought the audience to their feet and the Winters out for three well-deserved encores.

It's doubtful that Johnny and Edgar will go out together again; each has his own career plans to pursue. At this writing Johnny is scheduled to do an album with Muddy Waters and Edgar plans his next solo album. Which makes this together tour and the resultant album all that more special, one of those moments in rock and roll where you had to be there.



Edgar prepares to blow a sax solo as Johnny hits a chord to wind up a slide guitar solo — that's the metal bottle neck in his mouth. The concerts they did together included Johnny's guitar work and vocals and Edgar's sax, synthesizer, and keyboard work and vocals. (Photo by Richard Robinson).



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SOUTHERN ROCK

(continued from page 33)

be called a "carpetbagger," moved to Atlanta for a brief period in 1971 and oversaw the initial career thrusts of the Atlanta Rhythm Section, a group formed by the marriage of AM-oriented studio men Bailey and Goddard with progressive-based former Candymen Dean Daughtry, Robert Nix, and Rodney Justo (later to be replaced as ARS lead singer by Ronnie Hammond).

The Lowery forces were starting to be marshalled behind something more constructive than Tommy Roe, and the South was ready for it. The adventuresome paths that the Allmans had paved were trod on by many. A vogue and set of criteria was established. To be a good band, you had to cook and know your axe as well. No ballsless jams to nowhere — the trailblazing work of the Allmans, Atlanta Rhythm Section and others were true both to the roots and the mind-bending changes of psychedelica. When contrasted with the more primeval work of Wet Willie and Mose Jones (an Atlanta band who could never expand beyond regional status), the Allmans and company were obviously much more complex, but as a whole the package of Dixieland vinyl had almost universal

Then came the crash. On an autumn night in October, 1971 Duane Allman, the catalyst of much of the regional sound, met his fate on a motorcycle. With guitarist Richard Betts now the key musical force in the group, the Allman Brothers began to turn toward more "countrified" directions. Long, airy, refreshing lyrical statements like "Blue Sky" were a vital new element in the



Wet Willie, a troupe of jumping rockers who their partisans claim "could blow Aerosmith off the stage,"...

Allmans' liturgy. With the death a year later of bassist Berry Oakley, the band lost much of its propulsive base; guts and groin were replaced by a more cheery, melodic outlook on life, as reflected perhaps best by Betts' classic, "Ramblin' Man."

While this new country course won the Allmans lots of new fans, many of the old blues-guzzlers, turned off by the cowboy-

type image, defected. There were many places for them to turn: Wet Willie, who continued to improve with each album; Hydra, a savage boogie band based in Atlanta; and the fabulous Lynyrd Skynyrd, who first achieved success in Atlanta in 1972.

A vital part of the Lowery-Kooper axis of the early '70s, Skynyrd was something new and refreshing — stalking, powerful rock ensemble led by the south's most charismatic lead singer, Ronnie Van Zant. Van Zant is the epitome of force; he boasts of his arrests, his propensity for brawls (although in person, he's the epitome of the Southern gentleman). Under his tutelage, Skynyrd has shown that jams can be uncomplicated, yet just as forceful. But "Free Bird," which in its longer version is quite a mind-trip, is the perfect 45-rpm single when edited. This of course, gives immediate credence to their versatility.

Chart-wise, the most significant Skynyrd composition to date has been "Sweet Home Alabama." At live gigs, a Confederate flag is unfurled during the song, and crowds, both northern and southern, war whoop. Skynyrd, while not Confederates in the true political sense, are rebels and proud of it.

In short, as we take a look at recent trends in Southern Rock, more of a regional pride is surfacing. No longer are southern musicians hiding in the proverbial closet. Charlie Daniels, a former straight Nashville session man turned rocker, had a hit recently with "The South Is Gonna Do It Again." Marshall Tucker, a band led by country-bred steel guitar-frequenting Toy Caldwell, finds their legendary "Can't You See" covered by Waylon Jennings. Richard Betts jams



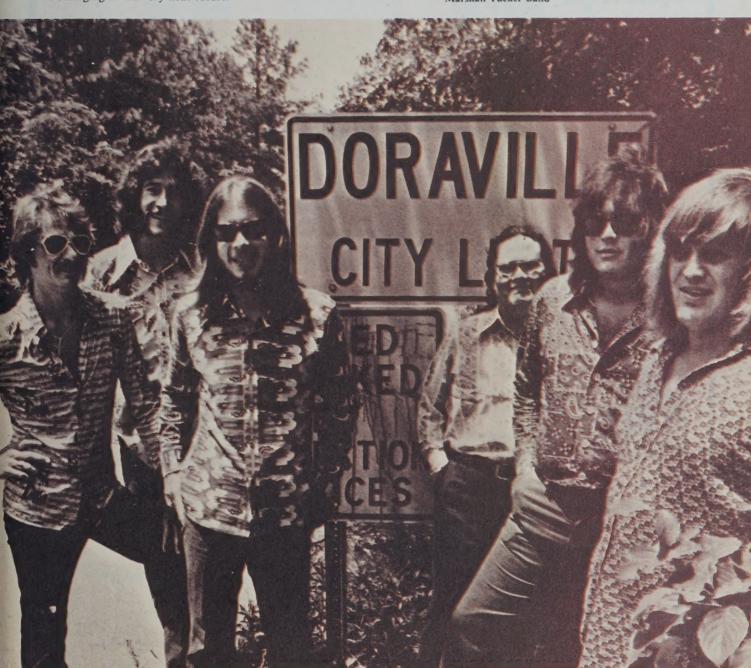
The Charlie Daniels Band

with Willie Nelson, and the Atlanta Rhythm Section also brandishes the stars and bars of the Confederacy. Freak and straight play snooker together in Dixie bars, where just a few years ago, they would have been fighting. The same analogy could be made for the music as well; there's more of a cross-bred phenomenon as genres and attitudes mix to form the southern music of 1976. The country influence is much stronger than before; the acid-inspired jams of the early Allmans have ceded to the more good-timey music of the Tuckers, Atlanta Rhythm Section Elvin Bishop, and Charlie Daniels.

Next issue, we'll take a closer look about where Southern Rock is at, with an examination into the styles and work of some of the top stars on the scene, plus a peek at some of the big names that might be emerging in the very near future.



Marshall Tucker Band



Atlanta Rhythm Section

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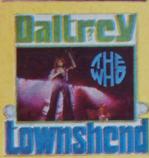
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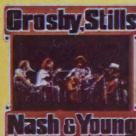
















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